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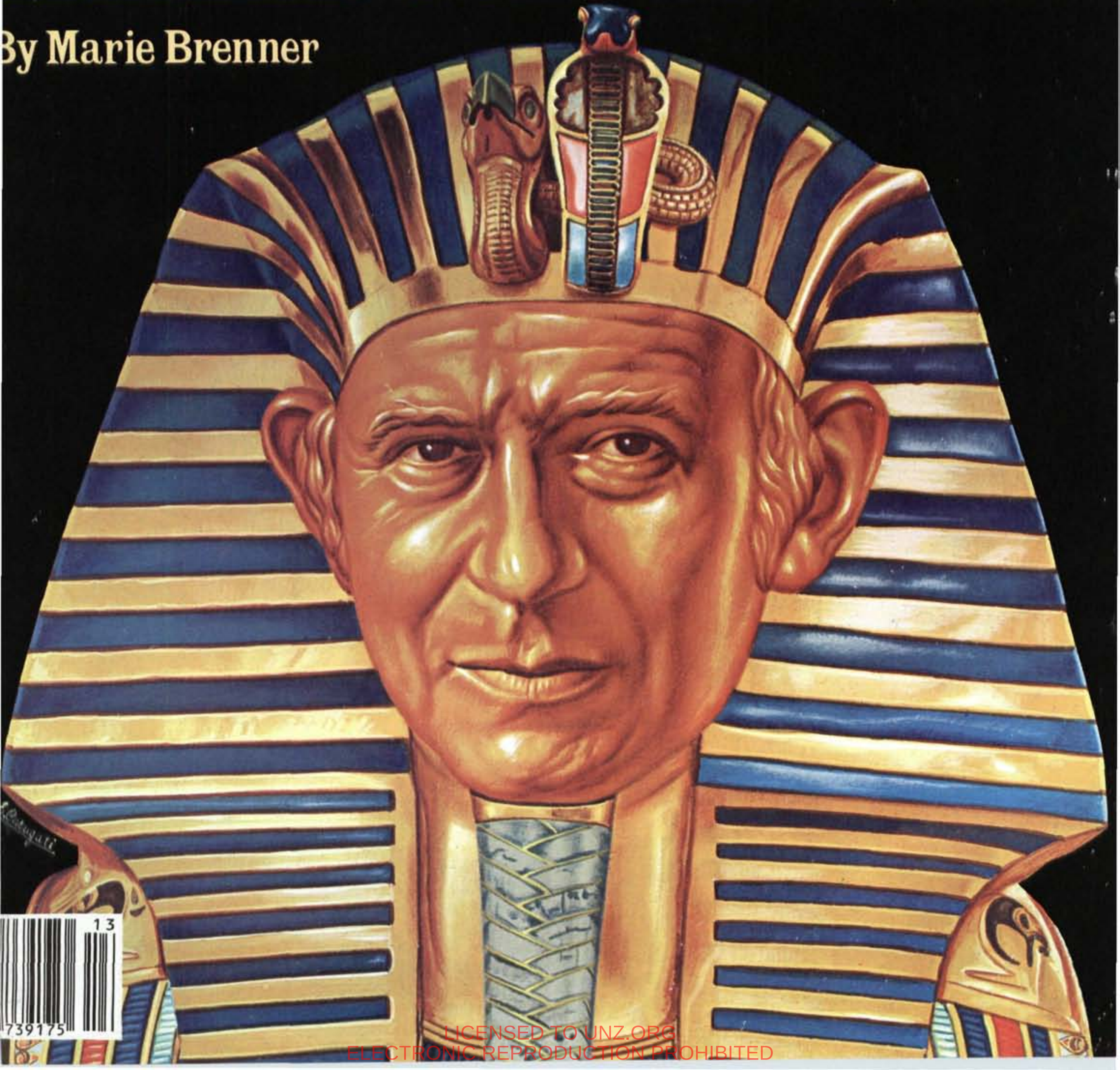
The War on Wall Street's Inside Dopesters

Men's Spring Fashion: The International Style

NEW YORK

MAILER GOES EGYPTIAN

By Marie Brenner



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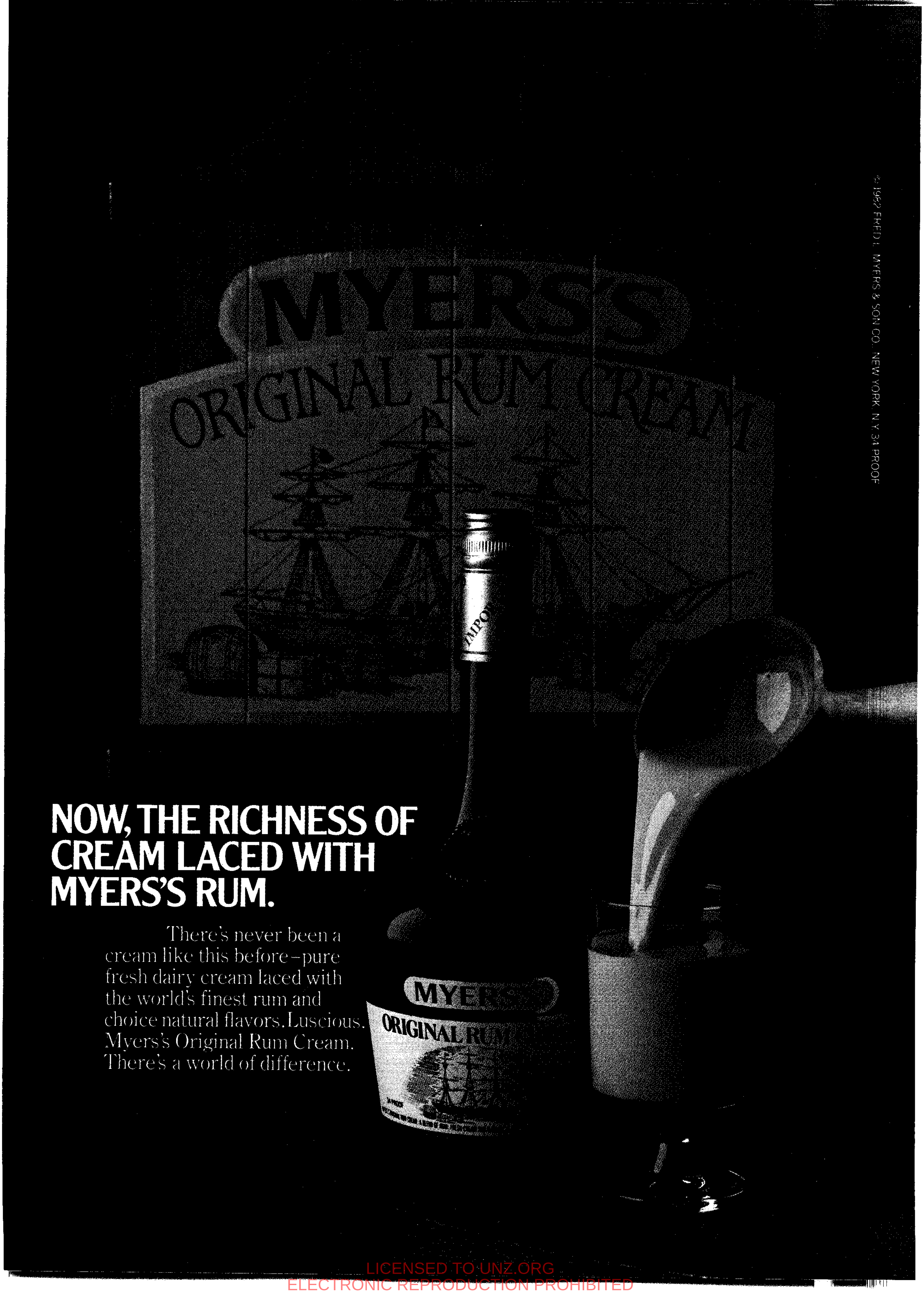
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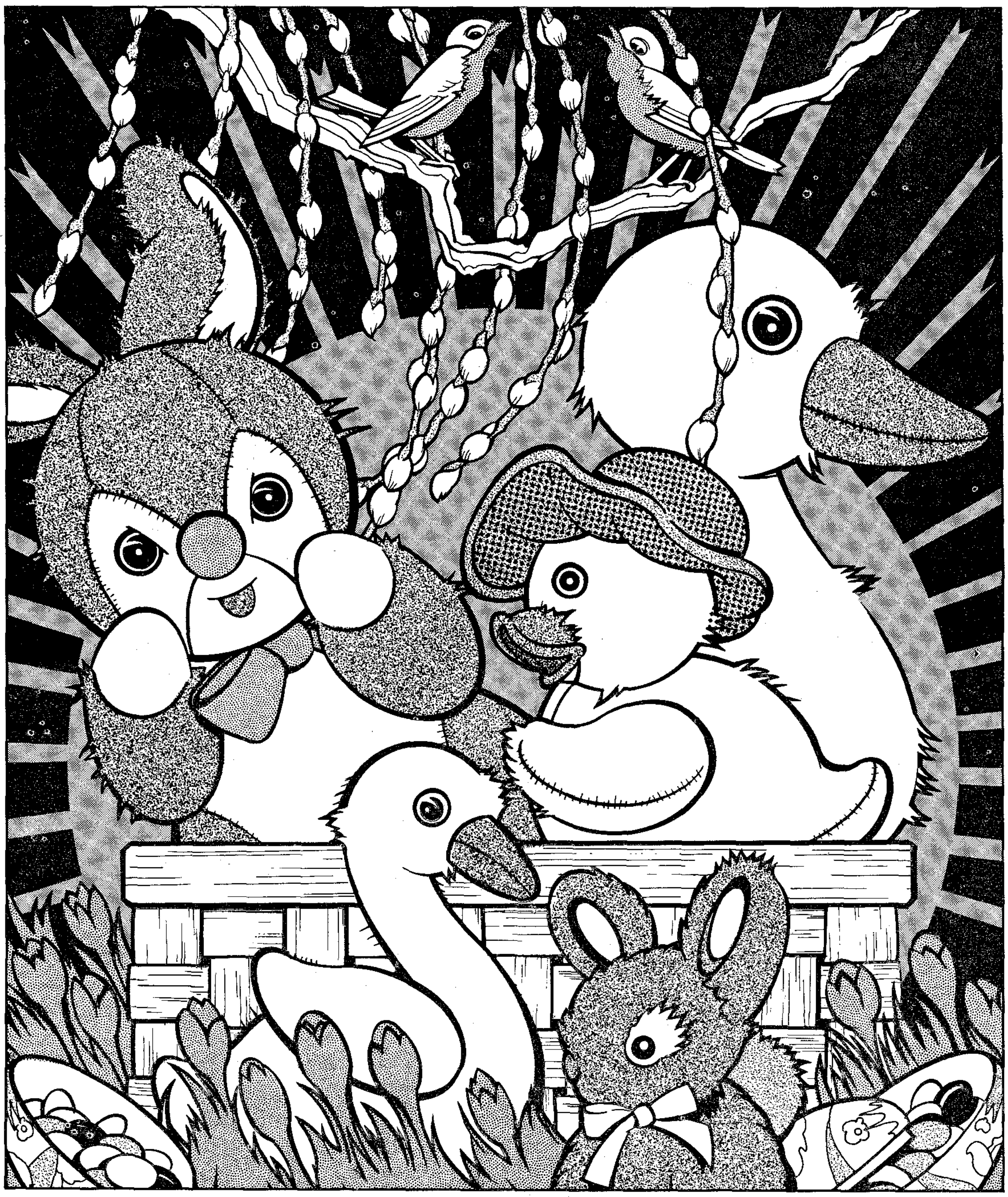

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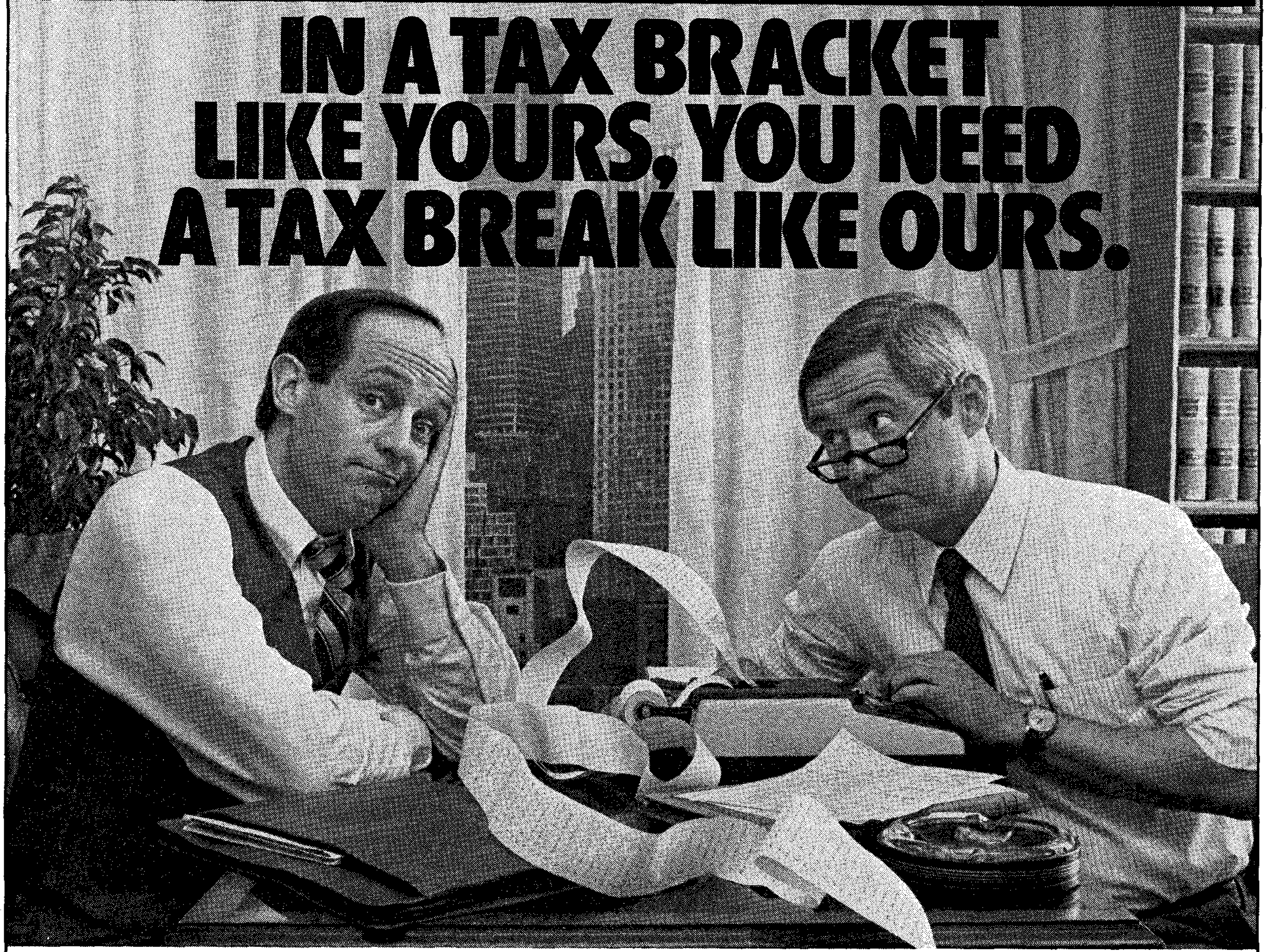

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Mailer Goes Egyptian

By Marie Brenner

Next month, 35 years and 25 books since *The Naked and the Dead,* Norman Mailer's "big novel" will officially be published. Eleven years in the writing, *Ancient Evenings* is a re-creation of Egyptian life 3,000 years ago and, Mailer says, the most innovative, most difficult book he's written. At 60, the author is braced for the "usual spectrum of reactions" and the usual rehashings of his personal "disasters, failures, and boo-boos." But that doesn't really bother him. What does, says Mailer, is being misunderstood. "Nobody ever gets me right, damn it." Except Marie Brenner.

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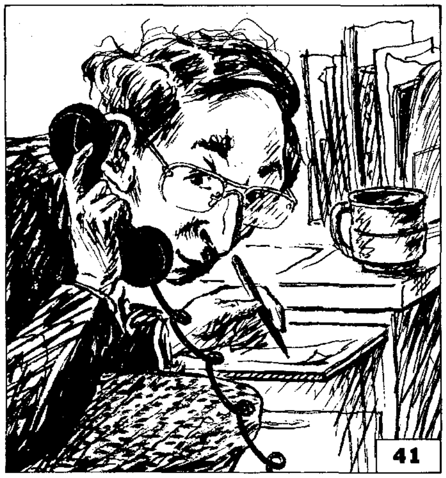
The War on Wall Street's Inside Dopesters

By Jack Egan

When an odd group of New Yorkers showed an uncanny knack for picking stocks that were about to shoot up in takeovers, the Securities and Exchange Commission became suspicious. Now the S.E.C. has taken the group to court, trying to prove that someone was illegally tipping off the investors. That case is one of a series the S.E.C. has brought in a crackdown on stock trading with inside information. Charges about that kind of dealing helped prompt presidential adviser Thomas Reed's announcement last week that he was departing.



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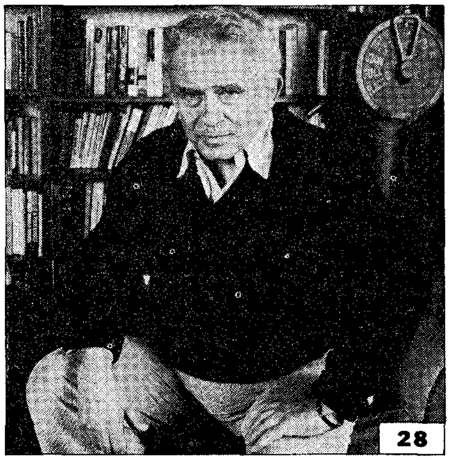
Men's Spring Fashion: The International Style

By Anna Wintour and Jeffrey Miller

Elegant and understated, these clothes from an international roster of designers work for a variety of occupations. Ten men—from an artist to a Wall Street consultant, a law student to an industrial photographer—illustrate what we mean.



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A haphazardly educated 32-year-old former inmate of a South Carolina prison wants to make it in New York City's college system. He's got a good shot, thanks to remedial writing programs introduced to solve problems created by CUNY's open-admissions policy. Taught by people who care about their students, the courses are giving a number of the city's disadvantaged their first taste of first-rate education.

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The art of Frida Kahlo, the wife of Diego Rivera, is finally emerging from her famous husband's shadow.

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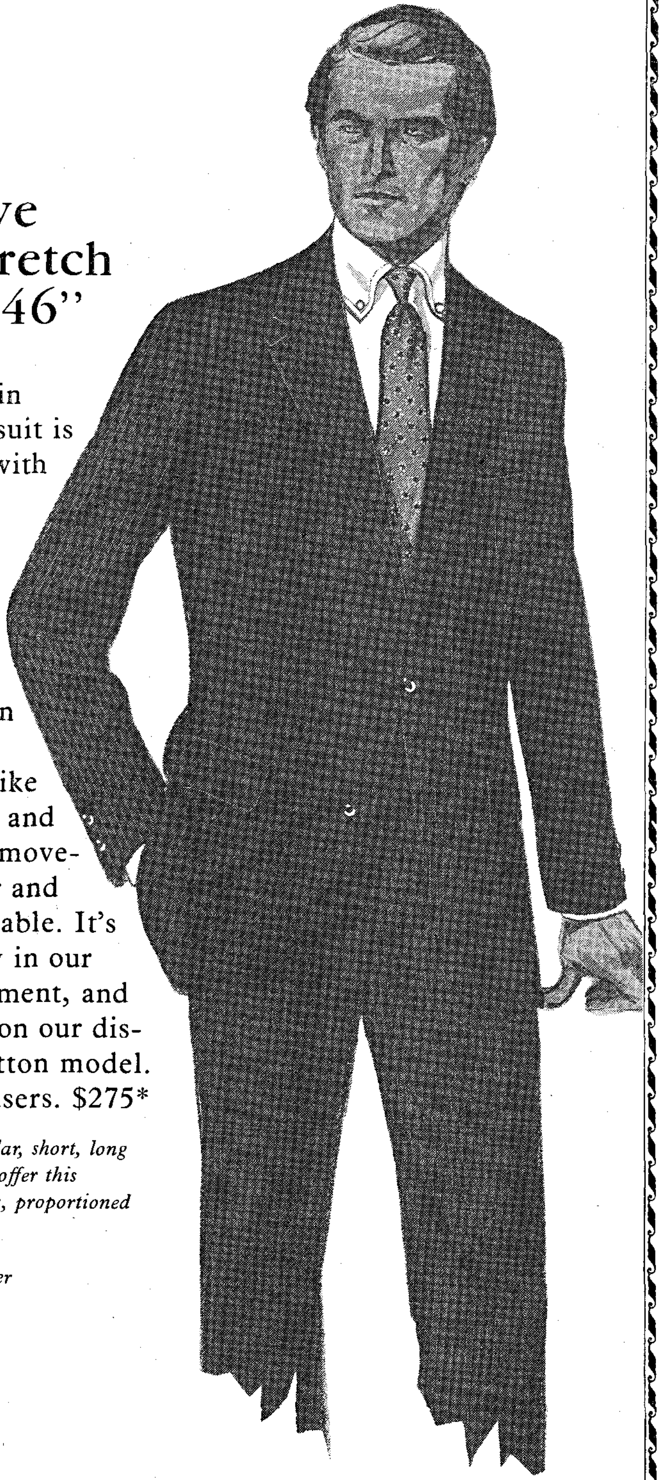

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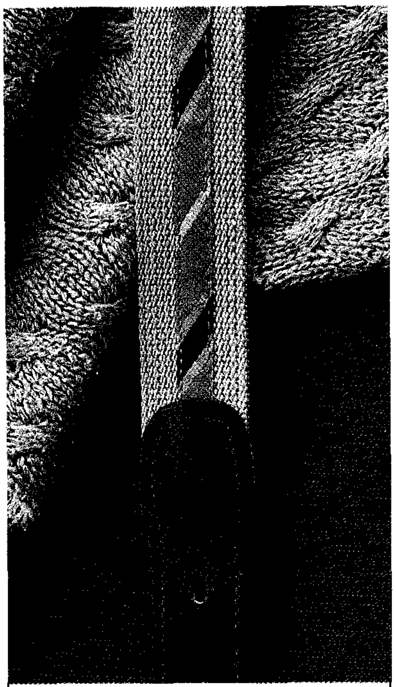

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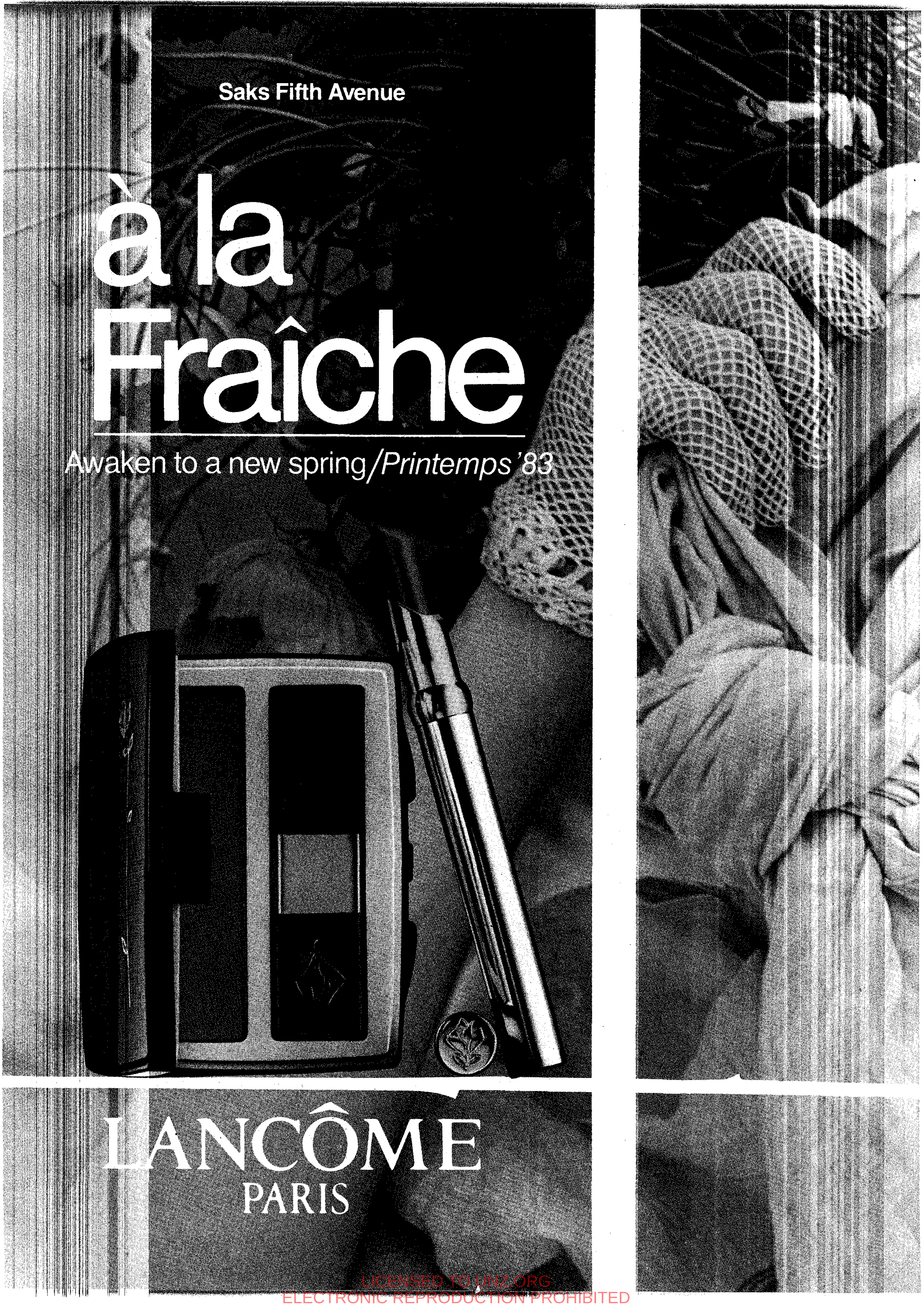
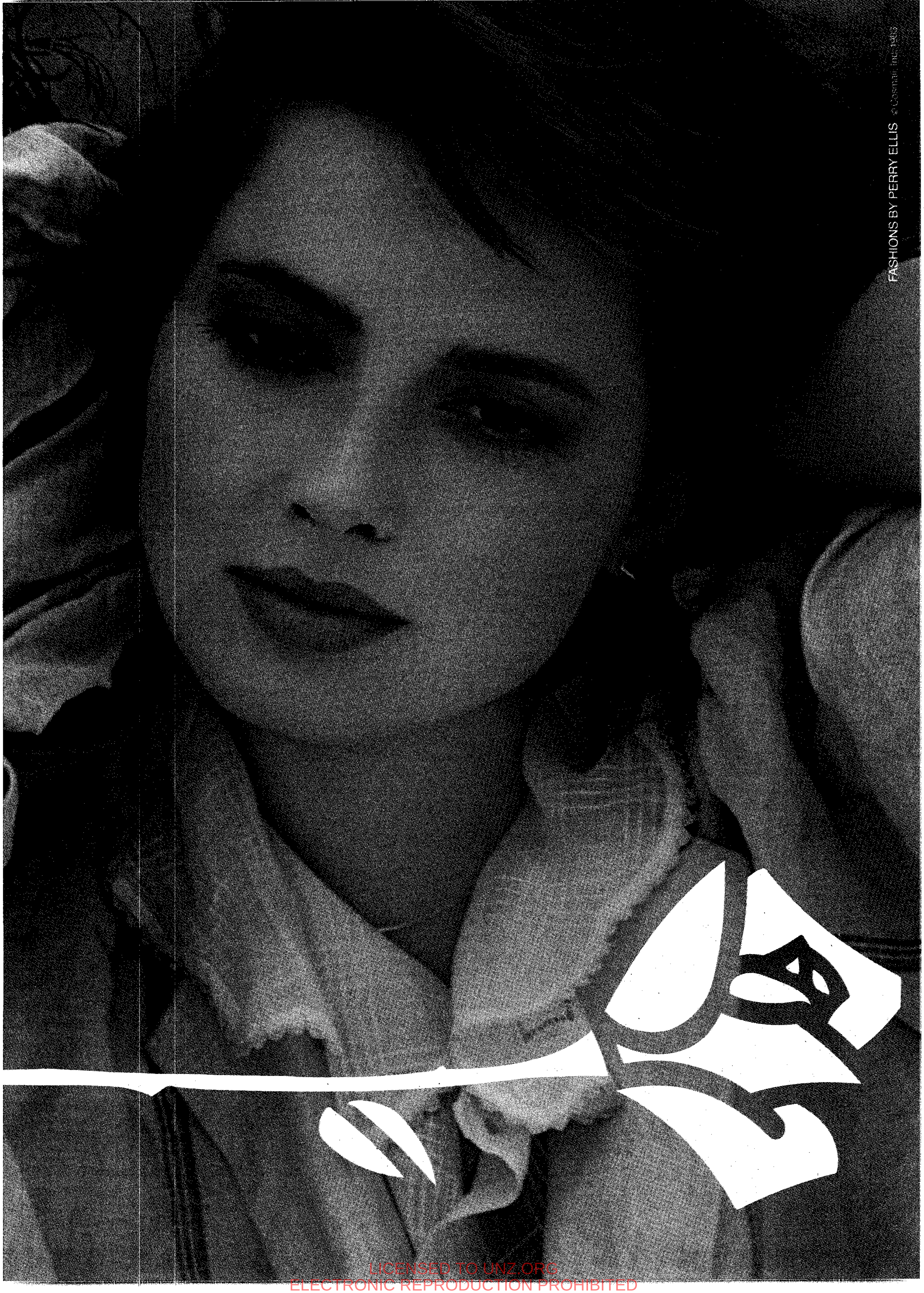


Saks Fifth Avenue
à la Fraîche
Awaken to a new spring/*Printemps '83*
LANCÔME
PARIS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LETTERS

Don't Bank on It

I FOUND JEFF AND MARIE BLYSKAL'S ARticle ["How Good Is Your Bank?" March 7] to be very well researched and nicely written. I hope to utilize their data in helping me to choose a bank when I move to New York this fall.

Paul A. Babitts
Scotland, Pa.

I COULDN'T EVEN WAIT TO FINISH THE article before writing of my support for your writers' findings. I pulled my account out of Citibank about three years ago and started doing business with Chemical. I have been satisfied ever since.

Stanley Imberman
Baldwin, N.Y.

AFTER LIVING IN OHIO MY WHOLE LIFE, I moved to New York about four years ago, only to find that I was obviously out to cheat and fleece the bank, even though I had placed close to $20,000 in Chemical on my arrival. I wasn't allowed to cash a check against my own account, because no one knew me. And as to getting a credit rating here, it seemed totally irrelevant that I had an excellent credit rating in Ohio and owned a home there. The attitude was "Where is Ohio?" and Chemical admitted it never even checked my credit rating there.

Deanna M. Gentile
Centerport, N.Y.

THE LESS-THAN-FAVORABLE STANDING of Citibank isn't all that surprising. This customer realized years ago the possible folly of doing business with a financial institution unable to correctly spell "city."

Ron Tepperman
Woodbury, N.Y.

AFTER THREE YEARS AND THREE DIFferent banks, I came to the conclusion that banking in New York stinks. My first account was at Citibank. When I got married, I had no problem in getting my husband's name added to the account. But a few years later, when I was divorced, I was told that under New York State law the only way to have my ex-husband's name removed from the account was to close it and open a new account. I opened an account at Emigrant Savings Bank instead, because it offered free checking if you maintained a savings account with a $5 minimum. Then services were reduced, and a checking fee was announced. I switched to Chase. The lines are terrible, and I have to wait forever for a check to clear, but I'm tired of bouncing around.

Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

I OBJECT TO THE BLYSKALS' STATEMENT that "this may be the worst place in the world to have a checking account." The implication is that the banks don't care. The fact is that banks really *are* concerned about the quality of their service. I know because I am often contracted by the banks in New York as a consultant for their employee training. Tellers and bank officers are under extreme pressure, and we are training them how to cope.

Tony Donofrio
Human Resources Development
Manhattan

WHILE WORKING AS AN OFFICE TEMporary, I had an assignment at Citibank as a survey taker, asking customers questions about their banking habits. The bank was expanding its service to high-balance depositors, while cutting down on teller service and check-cashing privileges. One official called the campaign "throwing out the riffraff." The agency I worked for had its account at Citibank, where I once experienced a 42-minute wait (as one surly teller handled a lunchtime crowd). When I asked the bank manager if he was trying to drive customers away from teller service, he said, "Seems like it, doesn't it?" Remember this when you want to know why things are the way they are at Citibank.

Name withheld
Manhattan

BASED ON MY OWN EXPERIENCES AND those of friends, it would seem that your authors painted an unduly rosy picture of at least one establishment. On October 18 I made a deposit of some out-of-town checks at Manufacturers Hanover. It took fourteen business days for these to clear. Your article suggested a possible four-day wait. Local checks have taken on average more than seven days, not the four days your writers optimistically reported.

C. M. Hahn
Manhattan

MAYBE IF THE CITI GOT A LITTLE MORE sleep it wouldn't screw up as much.

Barbara Davilman
Manhattan

I HAVE BEEN BANKING WITH CHEMICAL Bank for nearly ten years and have never exited in under 30 minutes. In addition to being inefficient and rude, I have found, its tellers are inept. At one Queens branch, a certified check drawn against funds in my checking account was coded incorrectly. When the check was deposited by the vendor for collection, the funds were withdrawn from my account for a second time, thereby resulting in my being overdrawn $600. This matter took only six working days to straighten out.

Mildred Schillinger
Queens

IT WAS COMFORTING TO KNOW THAT Citibank treats everyone equally shoddily. I have finally figured out why the Priority Services line at Citibank is always empty but continuously manned. People who might be entitled to use such a line obviously don't use Citibank.

Alan N. Wiegand
Manhattan

LAST YEAR I TRIED TO OPEN AN I.R.A. AT a rate Chemical had advertised. The staff and manager at the branch I went to assured me that no such account was available, and then refused to call its own advertised number for information. In time, I was able to open an I.R.A. at Chemical, but this then led to the branch reporting my I.R.A. interest to the I.R.S. as taxable income.

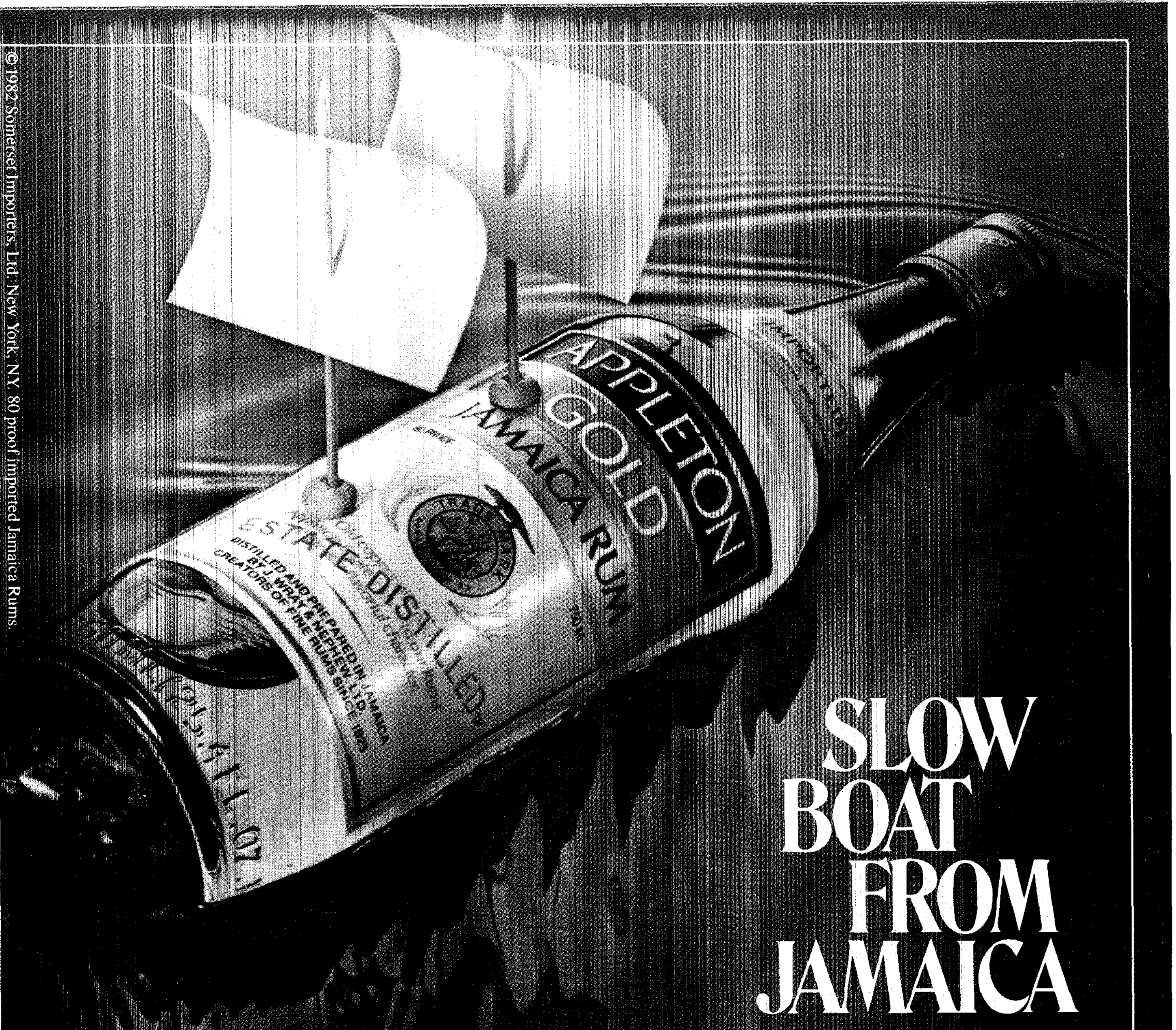
Audrey Sisson Kasha
Manhattan

THANK YOU FOR YOUR ENLIGHTENING article. As a low-balance customer, I chose Citibank for its convenience. This decision has ended up costing me a good deal of aggravation and money. I have had to take Citibank to small-claims court to get back $100 that was "lost" in an A.T.M. (I won), and among other annoyances have had checks returned (at $6 each) because a Bank of New York check took fourteen days to clear.

Jeanne Kuester
South Orange, N.J.

RE THE AGONIZED LETTERS YOU WILL doubtless get on the subject of banking: Please forward copies of these horror stories to Citibank to add to the avalanche of hate mail it so richly deserves. At least those of us who find ourselves behaving like maniacs in banks because of the treatment we receive finally realize we're not alone.

Bernice Ann Sirota
Red Bank, N.J.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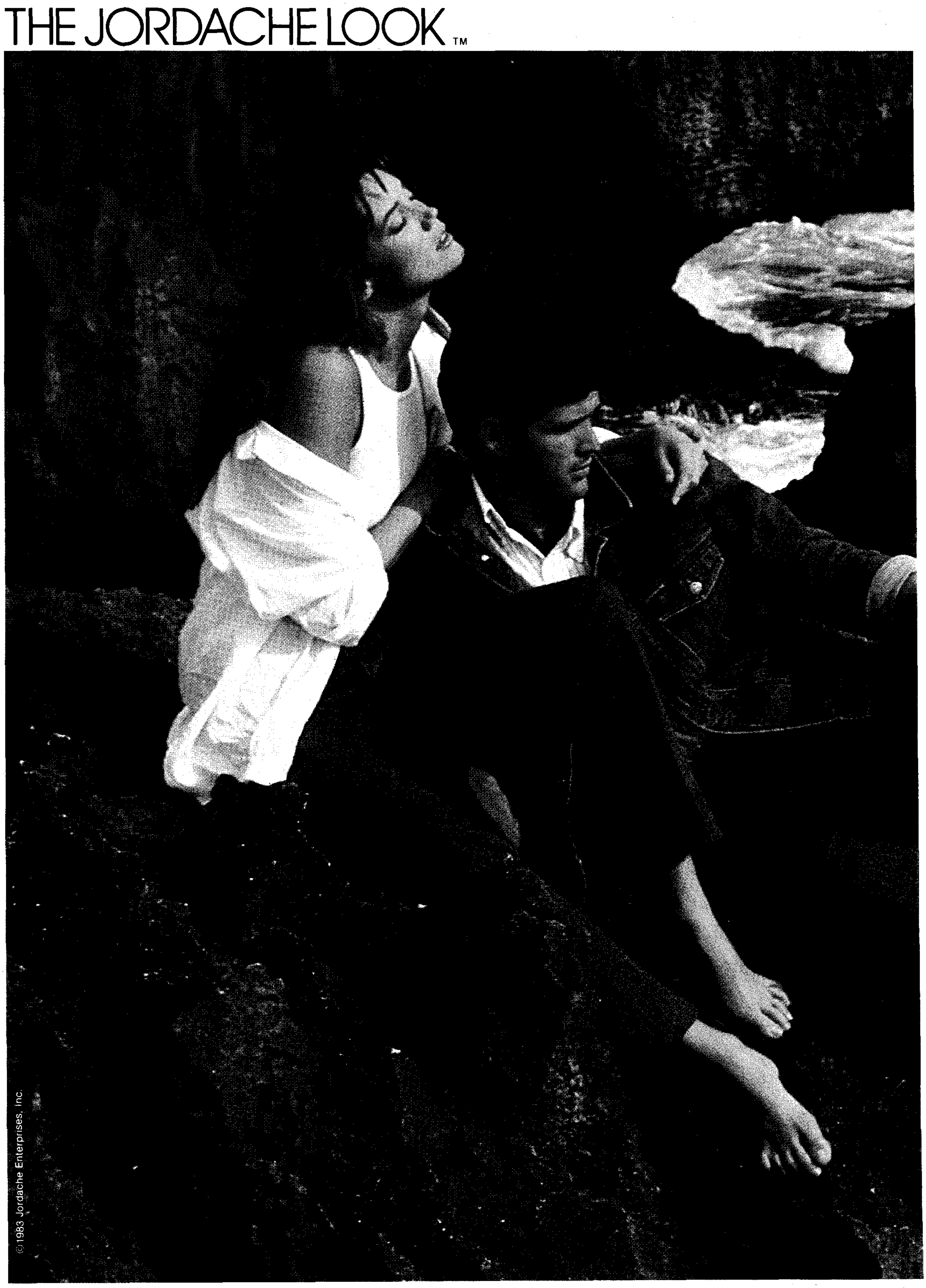
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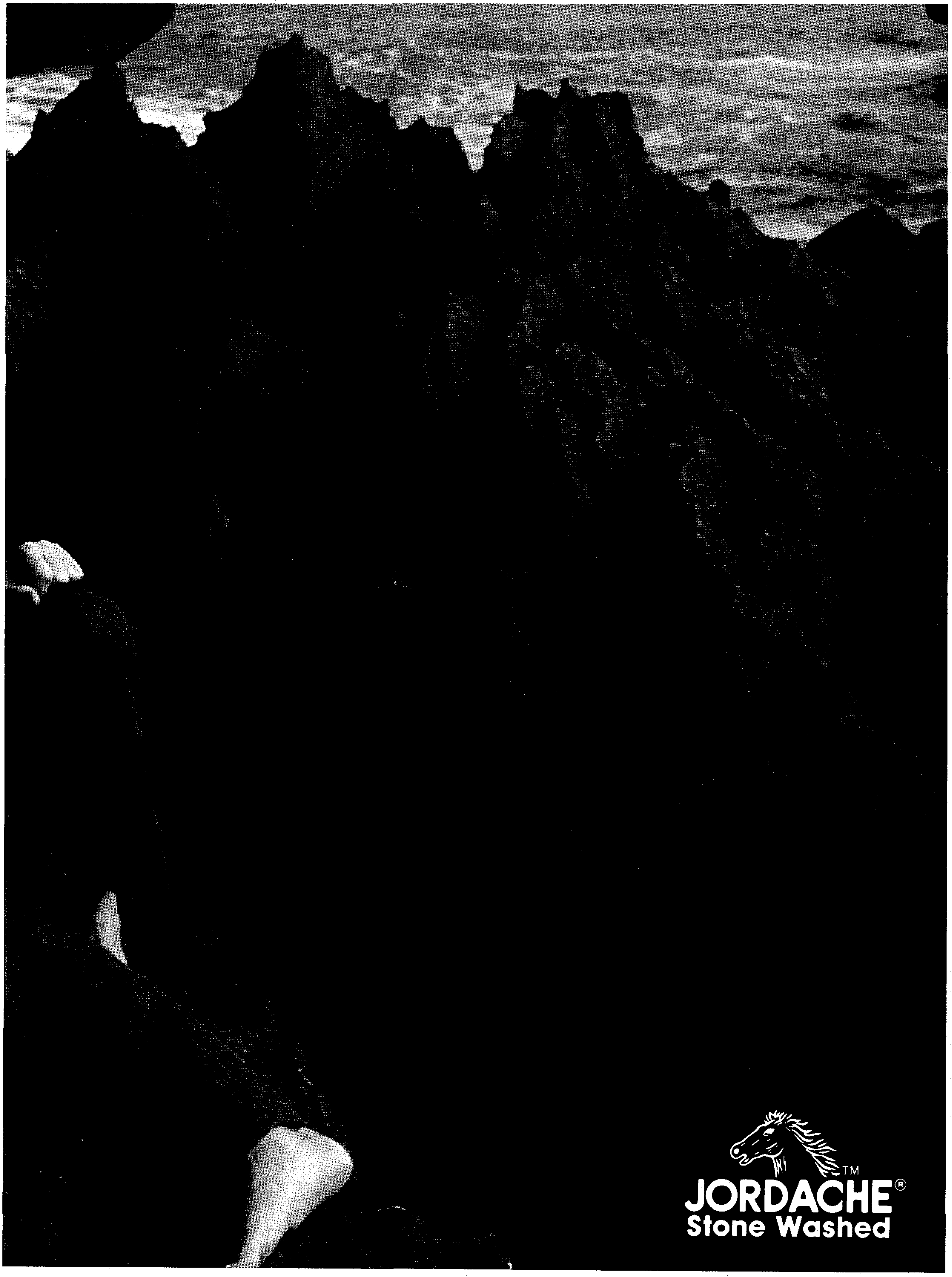
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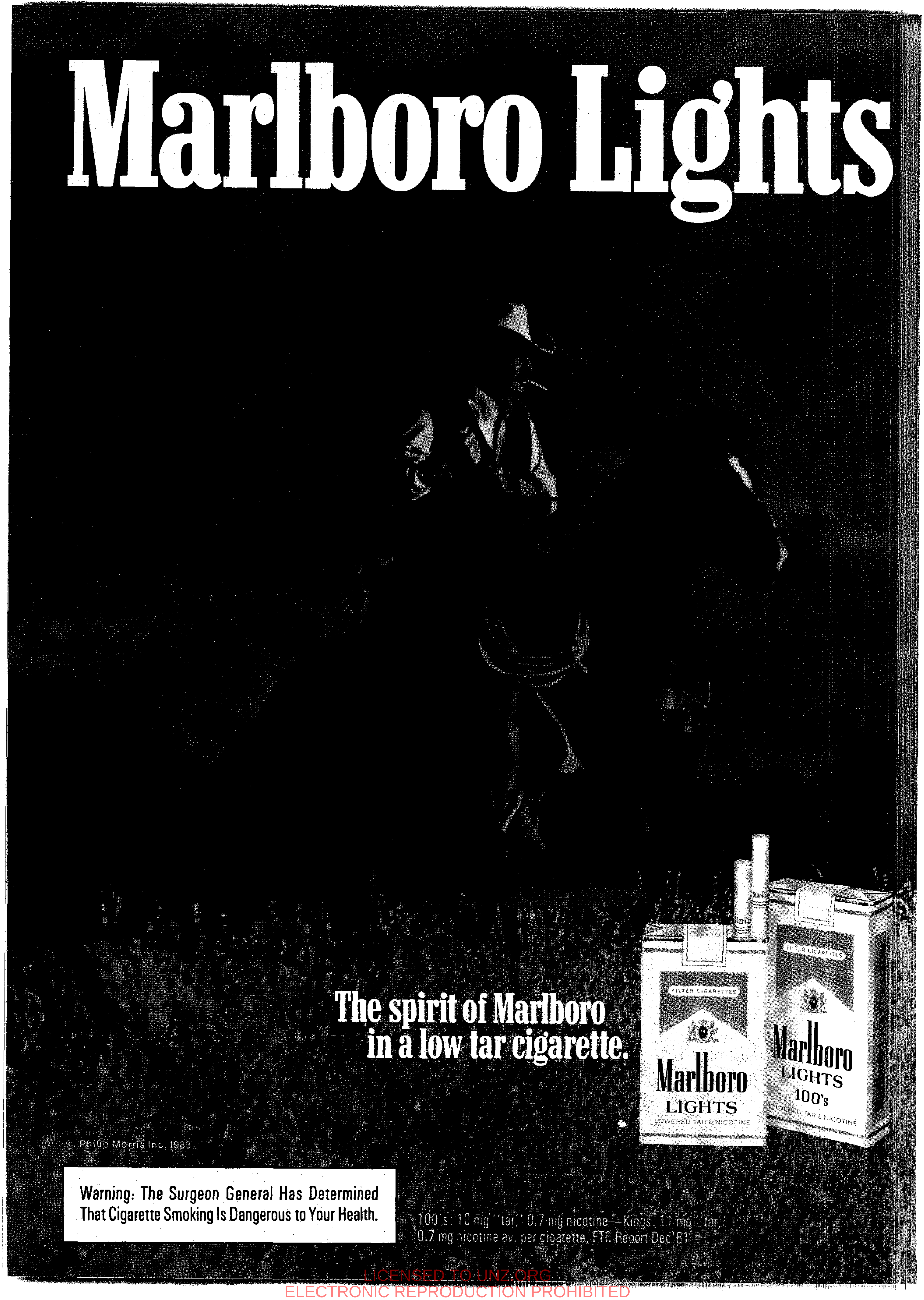
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INTELLIGENCER

Oscar Picks: 'Gandhi,' Streep

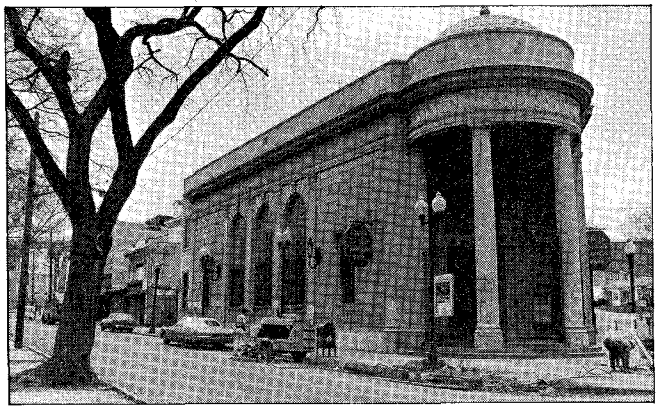
DESPITE THE FACT THAT *E.T.* was the smash hit of 1982, six out of eight leading movie critics and industry observers polled by *Film Comment* magazine for its April issue are tabbing *Gandhi* to win Best Picture in the Academy Awards. "By voting for *Gandhi,* an academy member can feel noble," explained one of the eight.

The panel unanimously predicted that Meryl Streep will win Best Actress for her performance in *Sophie's Choice.* But it split four-four between Paul Newman (*The Verdict*) and Ben Kingsley (*Gandhi*) for Best Actor.

The group picked Steven Spielberg for Best Director for *E.T.* "It's not considered cool to vote for the biggest money-maker of the year as Best Picture, so the academy will probably give him Best Director instead," agreed a top critic who wasn't a panelist.

Streep: *Best Actress choice.*

Are Nuclear Arms Coming to City?



Stapleton: *Nuclear-armed ships may dock nearby.*

MAYOR KOCH'S BID TO MAKE New York the base for a navy "surface action" fleet could bring more to the city than new jobs: Some of the ships would carry nuclear weapons, a source familiar with the plan claims.

"We've been told the warheads would be separate from the missiles, so if two vessels collided, you wouldn't get a nuclear explosion," said the source, who is close to a task force advising the mayor on the proposal.

The city's commissioner of ports and terminals, Linda Seale, said the navy refuses, as a matter of policy, to confirm or deny whether such weapons are onboard particular ships. "We do have to assume it's a possibility," she told *New York.*

Local officials have suggested that the fleet might be based in Bay Ridge, Bayonne, or Staten Island—about one block from the Stapleton historic district.

That "would be as ludicrous as putting guided missiles in Central Park," remarked Allan Solomonow, a Stapleton community activist who is on the executive committee of the War Resisters League. And Donald Sutherland, a Stapleton preservationist, asked, "If the navy puts up barbed wire and has patrols of Dobermans, what will happen to our tourism?"

But Community Board Chairman Tom LaManna is among numerous local leaders backing the plan, which would create 3,000 civilian jobs. "The navy isn't as environmentally unsound as the coal port that was the last proposal for our waterfront," he said.

Tower May Top Historical Society

TO THE ALARM OF SOME OF its neighbors, the trustees of the New-York Historical Society are discussing constructing an apartment tower over their landmark building, at 77th Street and Central Park West.

Society president Robert Goelet called the scheme a "logical" solution to the 179-year-old organization's $1-million deficit. "It is amazing how many high rises there are [already] on Central Park West," he told *New York.* "The neighborhood has had a great shot in the arm in the last ten years."

A developer familiar with historical-restoration work, Robert Quinlan, has been chosen for the proposed project and says the tower may be "a Central Park West 1920s-style building."

Ethel Sheffer, chairman of local Community Board 7, contended that the project—which would require a go-ahead from the city's Landmarks Preservation Commission—might involve driving piles through the interior of the existing building. And Dudley McIlhenny, president of the board of a 100-apartment co-op building next door to the society, protested the scheme, asking, "If a tower like this goes up, what next?"

Society: *Apartments above?*

Bob Hope Incensed at Cuomo Prison Plan

BOB HOPE WAS EXPECTED TO hand Mario Cuomo a Sons of Italy award next month, but now he's furious because the governor is considering turning Eisenhower College, which the star helped endow, into a prison.

The Seneca Falls school closed last summer with a $5.8-million deficit, and its owner, the Rochester Institute of Technology, says that so far state correction officials are the only people interested in buying it, for approximately $18 million.

"How quickly people forget, huh?" fumed Hope. He attended the school's 1968 ground breaking with the late President Eisenhower and endowed a dorm called Hope Hall.

Hope pointed out that Congress had granted the college $5 million and designated it a "permanent living memorial" to Ike. "I don't think it's nice to turn a memorial to a president who brought us so much world prestige into a prison," he said. "We're going to see what we can do to block this." He added that he "may not be able to get" to the April 22 New York dinner where he is due to give Cuomo and businessman William Fugazy awards.

Responded a Cuomo aide, Hope "is entitled to his opinion."

BY SHARON CHURCHER

Photographs: top, Alex Webb/Magnum; left, Simonpietri/Sygma; right, Bob Sacha.

On Madison Avenue/Bernice Kanner

THE SAUCE SELL

It only tastes fattening.
RAGU
SPAGHETTI SAUCE
RAGU
HOMESTYLE
SPAGHETTI SAUCE

The leader: *Ragú recently issued $60-million worth of coupons in only eight months.*

That's Italian?

ALL YOU TRADITIONALISTS OUT THERE who still concoct your own spaghetti sauce, beware. Marketers of the ready-to-use commercial stuff are out to convert you.

Over the last fifteen years, they have converted more than half of all home sauce-makers, and their business is one of the fastest-growing in the food industry. In 1975, Americans consumed $156-million worth of manufactured sauce; in 1982, they downed almost four times that—$600-million worth. And according to *Progressive Grocer* magazine, more supermarket shoppers buy sauce in a jar than buy ground coffee, ready-to-drink orange juice, or dried or canned dog food—more even than buy frozen pizzas or frozen TV dinners.

The Northeast is commercial-spaghetti-sauce country; the rest of the country is just beginning to catch on. The sauce is most popular in suburbs, and the most frequent purchasers are mothers with large families. Shoppers in the New York and Philadelphia areas buy 18 percent of all the sauce sold, and sales are slightly brisker in cold weather than in hot. Nationwide, the top-selling sauce is Ragú Traditional Style. Meat or "meat-flavored," mushroom, and plain sauce all tie for favorite flavor. Around New York and Philadelphia, though, marinara is king. Sixty-eight percent of all the marinara sauce manufactured is sold in these areas; in the rest of the country it's hardly a factor. (In most other countries, commercially prepared spaghetti sauce is virtually nonexistent.)

At last count, more than 65 brands cluttered supermarket shelves around the country. Only a handful are distributed nationally—Aunt Millie's sauce stirs up roughly 15 percent of sales in the New York area, but you can't buy it in Nashville or Salt Lake City. Chef Boyardee used to *be* the market nationwide; today, it constitutes less than 2 percent of all commercial sauce sold. Ragú commands 53 percent of the market, and Prego, which became available nationwide only last August, another 20 percent. Generic and private-label sauces account for 15 percent. Hunt-Wesson Foods' Prima Salsa, which once had a sizable chunk of the business, now claims less than 3 percent. And though cans once reigned in the commercial-sauce world, they've all but disappeared—except for those brightly colored ones containing Progresso sauces.

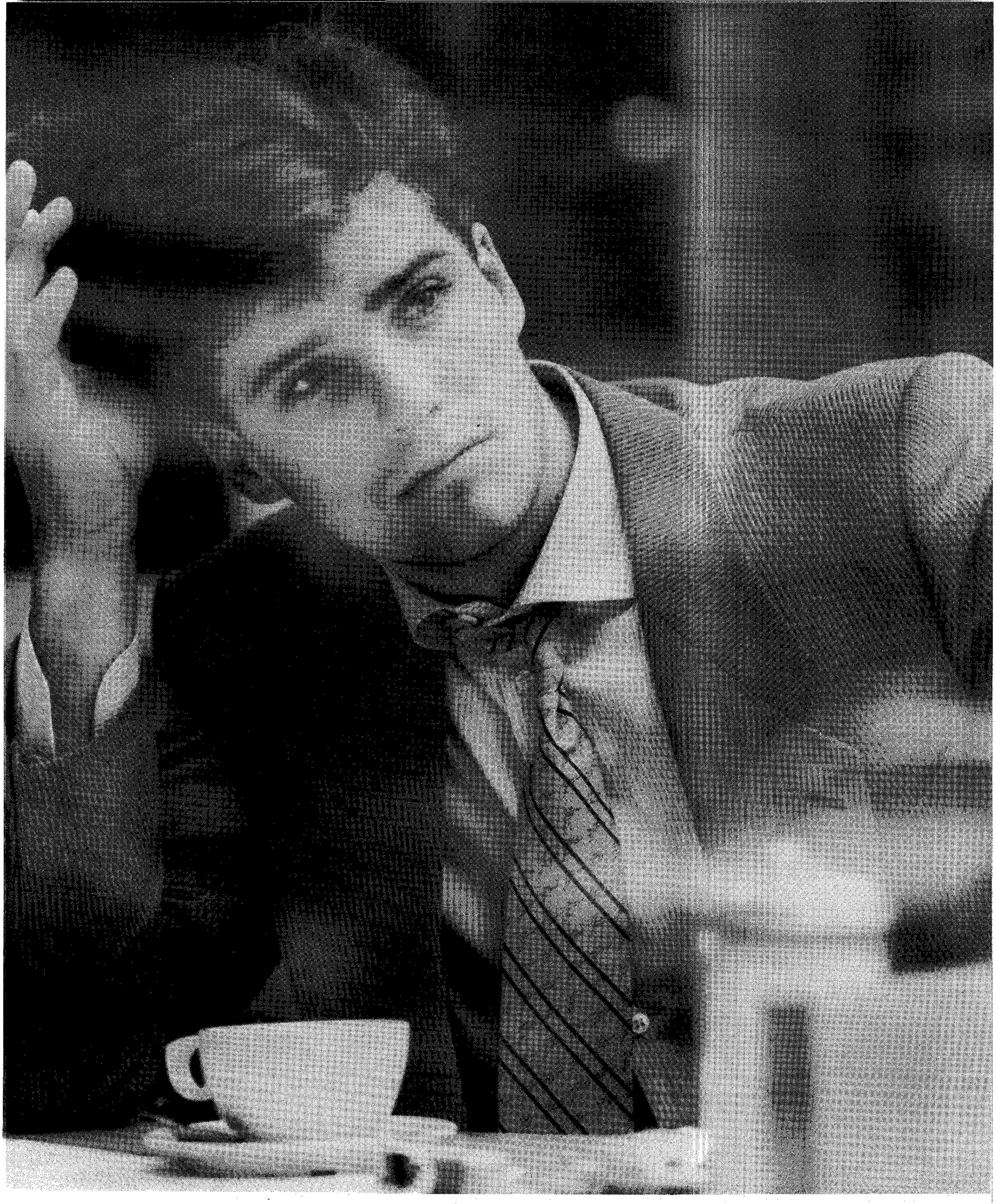
Americans used to think of spaghetti sauce as something exotic. Indeed, in the 1960s and early '70s it was often relegated to the ethnic-food shelves. Today, it's all-American, even more than apple pie. In one typical New York supermarket, sauces take up roughly six times as much display space as apple pie, and more space even than all canned soups.

Commercial sauces started to simmer in 1969, when Chesebrough-Pond's, a health-and-beauty-products company that manufactures Vaseline, Pond's face cream, and Q-tips, shelled out $44 million to buy the Ragú Packing Company, a Rochester, New York, concern with annual sales of about $25 million. (Chesebrough-Pond's later went even farther afield, buying Bass shoes, Health-tex children's clothes, and, last summer, Prince tennis racquets.) In the early 1970s, grocery-store sales of prepared Italian sauces more than doubled. Ragú was a major force behind the tide of sales. While most processed-food companies spent about 2 percent of sales on advertising, Ragú spent twice that. And in 1973, the company decided to invest its whole advertising bankroll in teaching consumers to think of "Ragú" and "Italian" as synonymous. Hence the tag line "That's Italian" in every ad. "Today, when we ask people what pops into their heads when we say 'Ragú,' they play back that line," says Michael Jeans, a Chesebrough-Pond's vice-president of marketing. "In research sessions, women don't specify what they look for in a sauce, except that it embody 'Italian.' "

Thus, advertising helped transform the idea of Italian food into fare for mainstream America. Families on tight budgets traded meat for pasta, which is cheap and easy to make. Pasta appealed to the well-off too as Italian cookery became fashionable. What's more, Americans discovered that a spaghetti meal can relieve tension, says Jerome Davidow, executive vice-president of Leber Katz Partners, the ad agency for Prego (the name is the Italian word for "please" and "thank you"). "Research shows it's the favorite at-home meal for Americans—adults and kids. Women tell us they serve it and they practically get applause. For a hassled working woman, this is a trump card."

The spaghetti business has grown considerably, but not nearly as much as sauce has. Last year, Americans bought 4 percent more commercial pasta than the year before (overall, grocery consumption was up only 1 percent by weight); sauce sales increased 11 percent. People were pouring the stuff over meat, pizza, and vegetables and mixing it into other dishes.

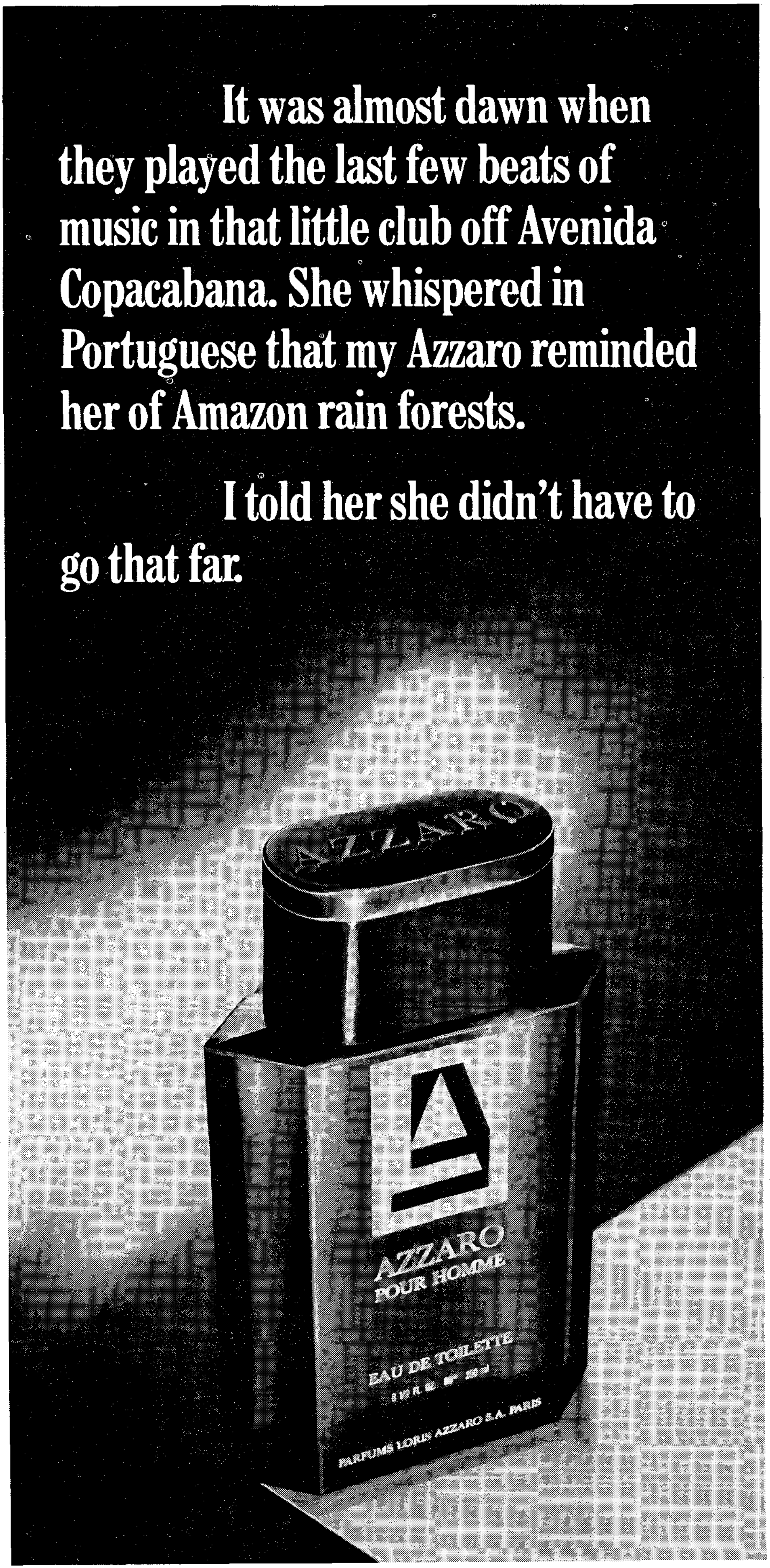
What, in fact, were they mixing in? Technically, spaghetti sauce can be almost anything a manufacturer wants it to be. Federal standards have been established for canned tomatoes and tomato paste and purée, but not for spaghetti sauce. Most sauces, however,



Giorgio Armani Couture

Barneys New York

Seventh Avenue and Seventeenth Street. New York, NY 10011. (212) 929-9000.


It was almost dawn when they played the last few beats of music in that little club off Avenida Copacabana. She whispered in Portuguese that my Azzaro reminded her of Amazon rain forests.
I told her she didn't have to go that far.
AZZARO
AZZARO
POUR HOMME
EAU DE TOILETTE
PARFUMS LORIS AZZARO S.A. PARIS

© 1983 The Wilkes Group Inc., N.Y., N.Y. 10022

Available at Bloomingdale's and other fine stores.

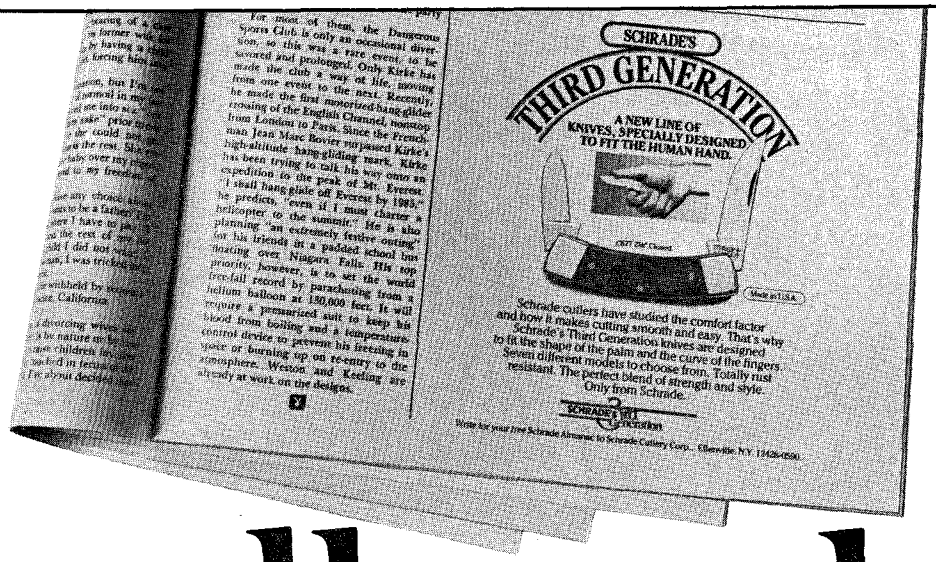
contain water, tomato paste, some sort of oil (rarely olive), dried onions, salt, sugar, and various spices. Although many brands contain preservatives, more and more follow the trend toward omitting them. Meat sauce is supposed to include at least 6 percent meat, but a 1979 Consumers Union test found that most varieties fell short. "Meat-flavored" sauce is subject to no such quotas—the flavor can even come from a meat extender or substitute.

Though the sauces are similarly made, they have "different taste profiles," says Robert Marks, senior vice-president of Geers Gross, the ad agency for Aunt Millie's. "They're the same but they're not the same. Some are spicier than others, some thicker and chunkier. Some have sugar, some don't. Some don't have salt—that's part of the recent trend. Still, the differences are more in what consumers perceive than in what's in the jar, and more than half of all people who buy ready-to-use sauces doctor them at home."

You would think that with products so similar, marketers would aim to differentiate their advertising. But for the most part they don't. There are exceptions, of course. Francesco Rinaldi, sold in the Northeast, runs testimonials. In Chef Boyardee spots, "famous chef" Ennio Riga conducts his own taste test, confirming the results of a national survey: Chef Boyardee beats Ragú two to one. Ronzoni Lite 'n' Natural emphasizes calories—or, rather, lack of them: Four ounces of the sauce on five ounces of pasta add up to just 260 calories. In Ragú commercials, all-American families tote out the Homestyle sauce for special celebrations. And Aunt Millie's ads play up the good, old-fashioned taste that results from three decades of experience. The sauce really was invented in the forties by a woman named Millie; today the company is owned by Specialty Brands, a San Francisco firm wholly owned by the British conglomerate United Biscuits.

But most sauce advertising is slice-of-life—specifically, slice-of-clichéd-Italian-American-family-life, with Mama stirring the pot. The other standard ingredients: product claims, delivered by Mama or a voice-over; the obligatory close-up of Mama or a doubting family member tasting from a wooden spoon; and, of course, the shocked realization that the stuff on the stove is even better than what Mama made from scratch. "We use this approach because it works," says Davidow. "We've looked at everything from animation to jingles to the product as hero and to soft-sell Pepsi-Cola-type advertising. I *think* if we did that we'd win awards and sell product. But I *know* this sells."

If advertising has helped make the sauces known, coupons help move them



For most of them, the Dangerous Sports Club is only an occasional diversion, so this was a rare event, to be savored and prolonged. Only Kirke has made the club a way of life, moving from one event to the next. Recently, he made the first motorized-hang-glider crossing of the English Channel, nonstop from London to Paris. Since the Frenchman Jean Marc Bovier surpassed Kirke's high-altitude hang-gliding mark, Kirke has been trying to talk his way onto an expedition to the peak of Mt. Everest. "I shall hang-glide off Everest by 1985," he predicts, "even if I must charter a helicopter to the summit." He is also planning "an extremely festive outing" for his friends in a padded school bus floating over Niagara Falls. His top priority, however, is to set the world free-fall record by parachuting from a helium balloon at 130,000 feet. It will require a pressurized suit to keep his blood from boiling and a temperature-control device to prevent his freezing in space or burning up on re-entry to the atmosphere. Weston and Keeling are already at work on the designs.

SCHRADE'S

THIRD GENERATION

A NEW LINE OF KNIVES, SPECIALLY DESIGNED TO FIT THE HUMAN HAND.

Made in U.S.A.

Schrade cutlers have studied the comfort factor and how it makes cutting smooth and easy. That's why Schrade's Third Generation knives are designed to fit the shape of the palm and the curve of the fingers. Seven different models to choose from. Totally rust resistant. The perfect blend of strength and style. Only from Schrade.

SCHRADE'S 3rd Generation

Write for your free Schrade Almanac to Schrade Cutlery Corp., Ellenville, N.Y. 12428-0590.

Small wonders.

The Schrade Cutlery Corp. has been making fine knives since 1904. Their Old Timer® and Uncle Henry® lines are long-time favorites of outdoorsmen from the Pacific Cascades to the Florida Everglades.

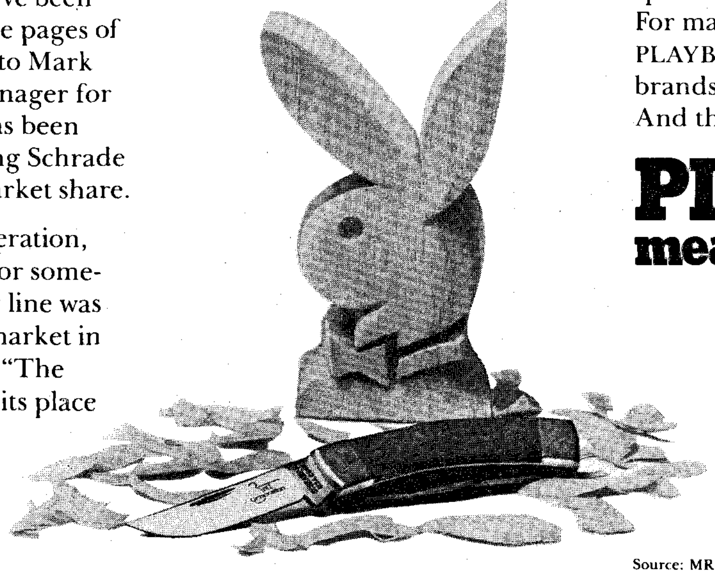
For generations of American men, Schrade's high quality is a given. And last summer, these men were given something else. That's when Schrade introduced the Third Generation—a line of seven small pocketknives specially designed to fit the shape of the palm and the curve of the fingers. It's the first all-new line from Schrade in decades.

Big plans.

Where did Schrade go to spread the news? Where they've been going for years—to the pages of PLAYBOY. According to Mark Gardiner, product manager for Schrade, PLAYBOY has been instrumental in helping Schrade maintain its strong market share.

But for its Third Generation, Schrade was looking for something more. "Our new line was designed with a new market in mind," says Gardiner. "The pocket-knife is taking its place along with watches, wallets and pocket calculators as a valuable accessory to everyday life. With its careful attention to comfort, convenience and high styling, the Third Generation line should hasten that trend."

Schrade is one of the largest advertisers in the outdoor and hardware fields. And they invest more of their ad dollars in PLAYBOY than in any other publication. "PLAYBOY has always been an important part of our media schedule," comments Gardiner. "But when the goal is market expansion, PLAYBOY's role becomes crucial. In fact," he says, "we design our ads specifically to appear in PLAYBOY."



Tall orders.

Over the years, the one-third-page ads from Schrade have become a familiar sight to PLAYBOY's audience of nearly 13 million men. Have these men, in turn, become familiar to Schrade?

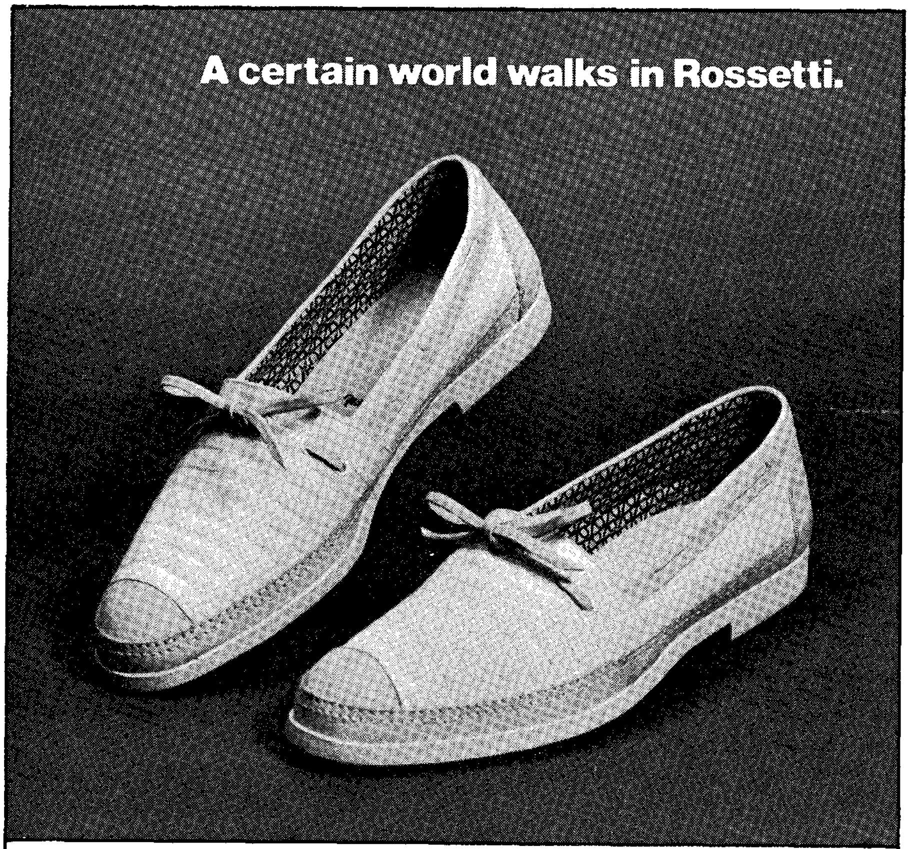
Mark Gardiner tells the story. "Let's put it this way: My secretaries moan and groan when we run a new ad in PLAYBOY. We get thousands of responses when the ads break. We used to tabulate the replies, but we spent so much time at it that we don't bother anymore."

Feel like bombarding your secretaries with consumer response? Advertise in PLAYBOY. For marketers of every size, PLAYBOY is the key to building brands. To expanding markets. And that's no small wonder.

PLAYBOY
means business.

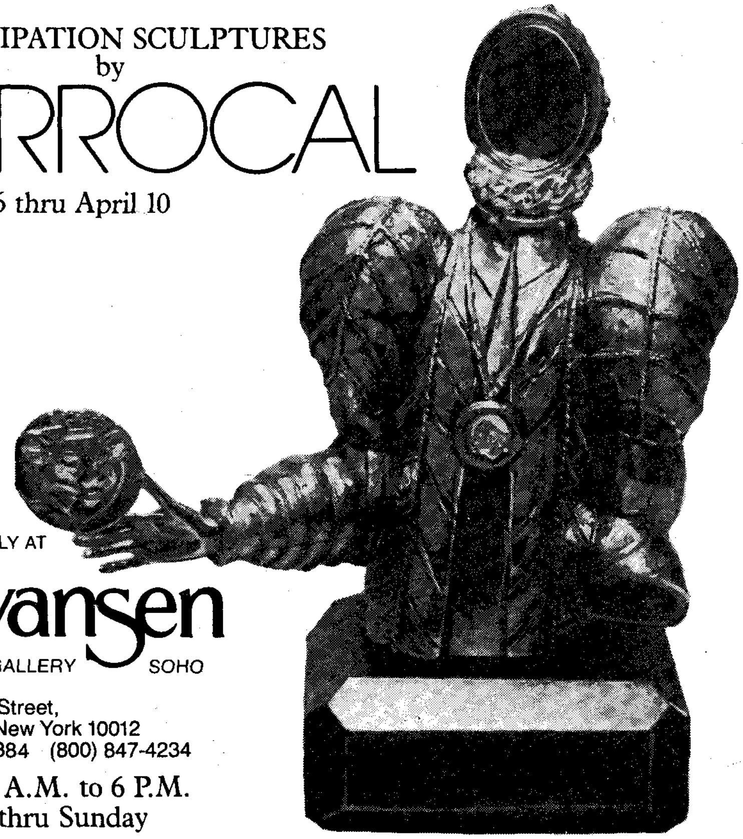
FIND OUT MORE ABOUT THE THIRD GENERATION—AND SCHRADE'S OTHER FINE CUTLERY. AND HELP DRIVE A SCHRADE SECRETARY CRAZY. WRITE FOR YOUR FREE SCHRADE ALMANAC TO: SCHRADE CUTLERY CORP., DEPT. P, ELLENVILLE, N.Y. 12428-0590.

Source: MRI, Fall 1982—updated. © 1983 by Playboy



FRATELLI ROSSETTI
601 MADISON AVENUE
NEW YORK, NY 10022
212 888-5107

MILAN-ROME-VENICE-GENOA-TURIN-PORTO CERVO-PARIS-LONDON-HONG KONG



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by
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March 16 thru April 10

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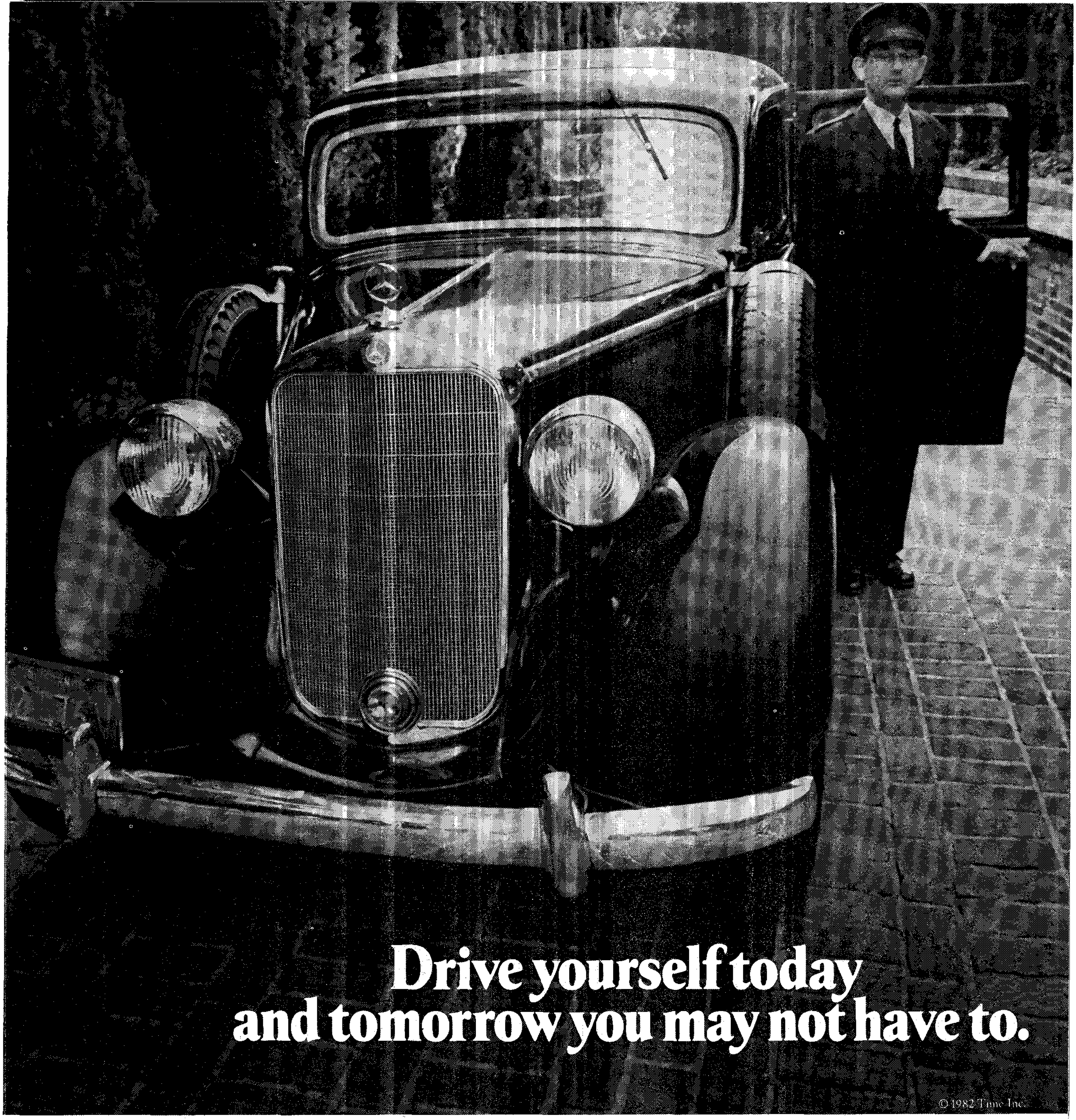
off the shelves. Martin Buchalski, marketing director for the unit of Campbell Soup that makes Prego sauce, estimates that half of all commercial-sauce sales involve coupons or other price incentives. In one eight-month period recently, Ragú issued $60-million worth of coupons. The cents-off offers have played havoc with consumers' brand loyalties. The typical coupon offer, for 40 cents or so, is often doubled by the supermarket, and shoppers find themselves selecting second- and third-favorite brands, says Marks. Quantity discounts and display allowances meanwhile provide incentives for retailers and often determine what brands wind up on the shelves.

The spaghetti-sauce war has been hard fought. In the early seventies, Ragú wrested the lead position from Chef Boyardee. In 1976, it brought out Extra Thick and Zesty to stunt the growth of Hunt-Wesson's new Prima Salsa brand. Hunt-Wesson, a division of Norton Simon Inc., spent around $15 million over eighteen months to build its market, but after Prima Salsa managed to capture an 11 percent share in its first year, Ragú upped *its* ad budget. Ragú subsequently introduced Classic Combinations, in 1978, and Pizza Quick sauce, in 1980. It has feverishly fired back at newcomer Prego after initially losing seven points of share.

For all their intensity, these battlers aim as much to increase the market for all as to grab share from one another. Roughly 60 percent of all American households use commercial sauces; 90 percent use some sort of commercial dessert mix. In September 1981, to lure still more consumers into the fold, Ragú introduced Homestyle, the sauce that "tastes like homemade because it's made like homemade." The company asked hundreds of holdouts what was missing in commercial products and then decided to add more oregano and basil and omit sugar. The Campbell Soup Company, which had been researching the field, countered by introducing Prego with the slogan "Homemade taste. It's in there." Campbell's surveys had found that people were surprised, even miffed, at the company's audacity in entering the field. Consumers were so partial to Ragú that they doubted anyone could improve on it. But Prego grabbed about 16 percent of the market within a month of its introduction.

The sauce-makers believe that the boom is far from over. Says Buchalski, "People with lots of time and outstanding culinary skills won't relinquish them, but we will continue to penetrate additional homes. The stigma of using convenience food is dying out. So are hardcore cooks who insist on spaghetti sauce from scratch." ▬


Drive yourself today
and tomorrow you may not have to.
© 1982 Time Inc.

There's a lot to be said for hard work.

To start with, it's the straightest route to the top and all the perks that go along with success.

And it can be downright fun when you're out there testing yourself against the best and the brightest.

The nice thing is, you don't have to hide your ambition under a bushel.

Now you can be out in the open about your drive. That's what the fast track is all about.

If *you're* driving hard for success, your basic business reading has to start with FORTUNE.

It's the authority. The last word. The source you rely on when you've *got* to get it right.

FORTUNE helps the movers and shakers decide how to move and what to shake.

It's where you get a vital couple of steps on the competition. In marketing, management, the economy, technology, *everything*.

It's how to make it. And keep it.

Which means that for advertising to the fast-track people, no other magazine comes close to FORTUNE.

FORTUNE

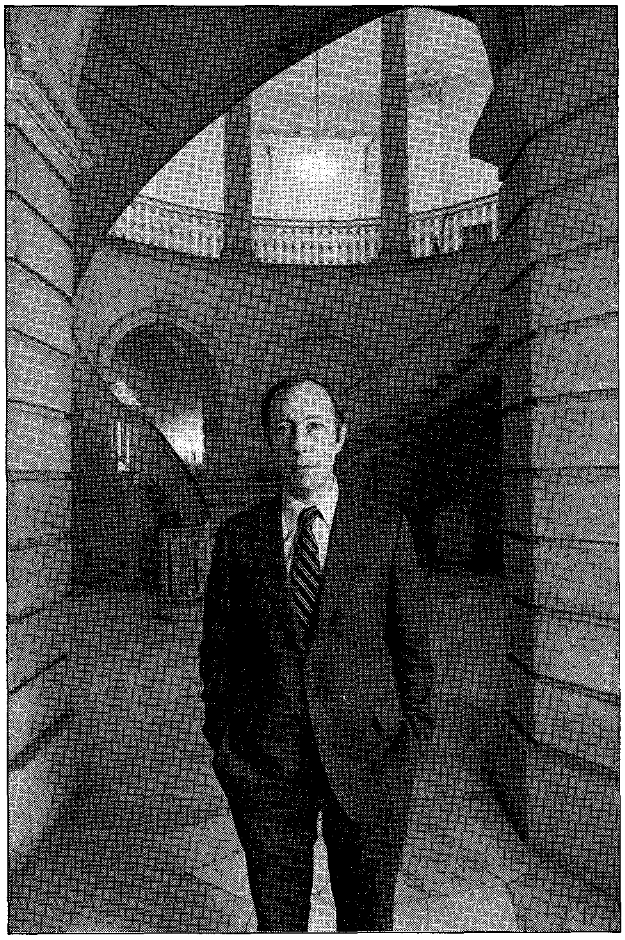
How to succeed.

The City Politic/Michael Kramer

SCHOOL OF HARD KNOCKS

Wagner Takes the Rap

IF YOU'VE EVER WONDERED WHAT IT'S like to be called every name in the book, follow closely the attacks on Bobby Wagner Jr. as he struggles to become chancellor of the city's schools. Here's a single sentence, from several sources, that captures the flavor: Bob Wagner is an incompetent, unqualified, lazy wimp who is nothing more than a tool of the mayor. Worse, he is a racist, since his selection would prevent a black man from getting the job.



Stepping into the light: *Bob Wagner Jr. at City Hall.*

Most of the nonsense that's been spoken and written about Wagner is just that—nonsense. Junk from the pens of critics like Earl Caldwell, of the *Daily News,* who's said that the only thing Wagner has ever done right is spell his name correctly. Stupid—but hardly dangerous.

Unfortunately, there are more than a few thoughts around that really are dangerous. Not the "promise" of black groups to "politically punish" those politicians who support Wagner. That's their privilege. But in threatening to boycott the schools, these groups forfeit their right to lead anyone—because they ignore the one class that would suffer most, the 914,782 public-school children.

The minority community's candidate for chancellor is Tom Minter, a black who is currently one of the school system's two deputy chancellors. By all accounts, Minter is a capable educator with excellent credentials—on paper. The fact is Minter was brought to the city in the hope that he would prove capable of succeeding the outgoing chancellor, Frank Macchiarola. He hasn't. Those who know him, those who work with him, say he is an indifferent administrator who has trouble making decisions, a man who would be chewed up in the political process that governs the schools. By extrapolation, this assessment is confirmed by the man in the best position to know—Frank Macchiarola. Macchiarola is supporting Wagner, although not publicly.

Why then are the city's blacks supporting Minter so vociferously? "Well," says Carl McCall, a respected black leader who is now the state's human-rights commissioner, "there is a sense . . . that we need to win one." A phrase to describe this attitude is "The Chicago Syndrome." In the words of another black leader, the upset victory of Representative Harold Washington in the Democratic mayoral primary in a city not known for its civil-rights record has "made us feel guilty that we haven't done enough to get one of our own in a top position here."

To Ed Koch, who is convinced the city's minorities are attacking Wagner in order to strike at *him,* "The Chicago Syndrome" is bankrupt logic. "I've always felt," says the mayor, "that you don't have to be a white racist to be a red-neck. You can be a black red-neck, too." And to those who want a black chancellor because he could serve as a role model for the kids (70 percent of the city's public-school children are from minorities), Koch is adamant: "We shouldn't pick a chancellor on the basis of race. Period."

When Frank Macchiarola was nominated for the chancellorship by Koch in 1978, the outcry was only slightly less shrill than today's against Wagner. Like Wagner, Macchiarola didn't have the technical background required for the job by the state Education Law. The rules were waived for Macchiarola as they would have to be for Wagner. The United Federation of Teachers opposed Macchiarola—and came to regret that opposition for a very simple reason: Macchiarola proved that the chancellorship most needs a first-rate administrator, a person who, above everything, can fight for an adequate school budget in a time of scarcity. During the Macchiarola years, reading and math scores went up, the power of the principals' establishment was broken, and the city began making headway toward a meaningful vocational-education program.

In its effort to defeat Macchiarola at the time of his appointment, his opponents argued that the very fact of their opposition, which was deep and bitter, ensured that Macchiarola would be unable to function effectively if he got the job. The very same argument is being used against Wagner by the black community today. On this point, Macchiarola is more than willing to go public. "Once I had the job," he says, "the people of goodwill, the people who care about the kids, including, especially, the union, knew they had to work with me if they wanted to get things done. And they did. The same thing will happen now if Bobby is successful. The people who are really concerned about the schools won't walk away from them. To those foolish and dumb enough to want to walk away, I say good riddance."

Ed Koch once called Bobby Wagner his deputy mayor for losers. The toughest problems were always thrown Wagner's way, which perhaps accounts for his appearing permanently exhausted even though he is only 39. Wagner first oversaw the city's hospitals—at the time when Sydenham was closed, a decision that caused blood to boil. But Wagner repaired his relations with the black community, and until the current battle, one could not find a minority leader who had a bad word for him.

As hospitals overlord, Wagner proved

Photograph by James Hamilton.

Christian Dior

SKIN CARE

Résultante is used in addition to your regular treatment regime and is effective on maturing and younger skin.

RÉSULTANTE

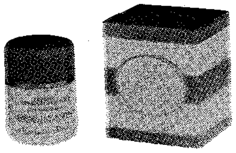
A better defense against wrinkles™

Résultante is a collection of treatment products with soluble elastine and collagen to help diminish the depth of wrinkles and help protect against premature aging caused by exposure to sun, wind and harsh weather elements.

RÉSULTANTE Firming Wrinkle Cream

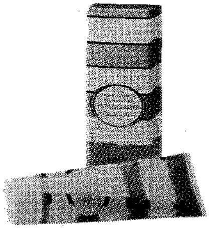
A treatment night cream which helps diminish the depth of wrinkles while it increases the elasticity and tone of the skin. Visible results can be seen with continued use.

RÉSULTANTE Eye Care Cream



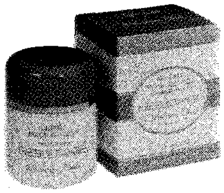
A protective, non-oily cream which helps smooth away wrinkles and helps delay their appearance when used consistently. Contains a sun filter which protects against premature aging caused by exposure to sunlight.

RÉSULTANTE Firming Body Lotion



A body lotion with elastine which helps keep skin firm and toned. Non-oily, it helps renew the hydrolipidic film, keeping skin moist and supple when used consistently.

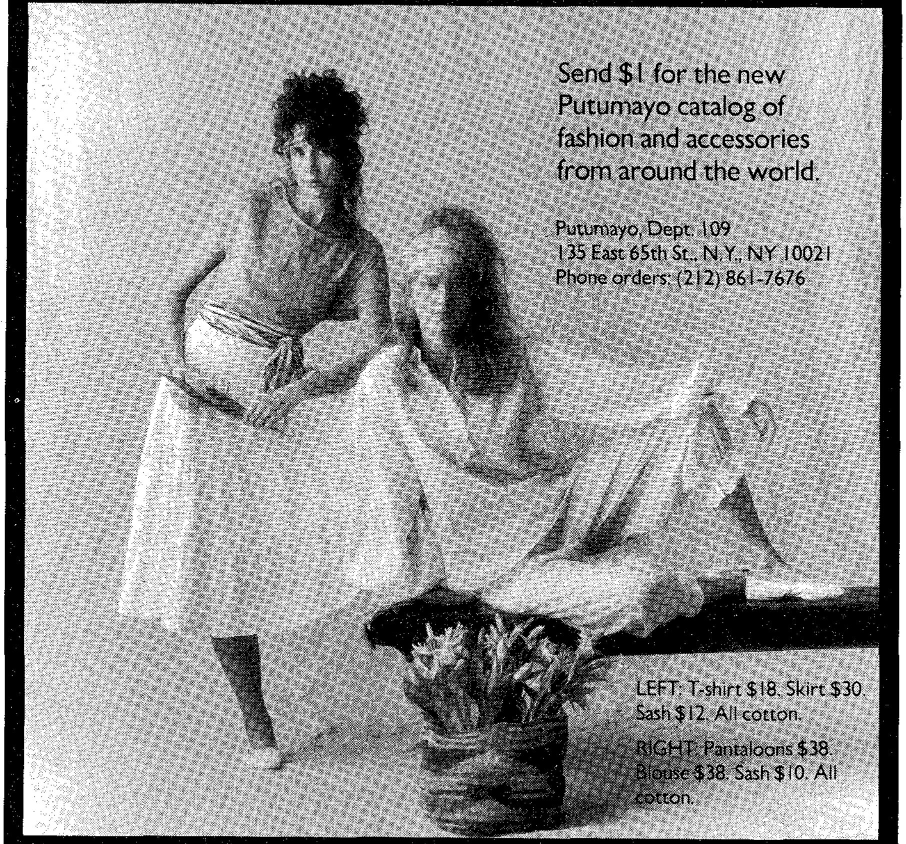
RÉSULTANTE Throat Cream



A cream which helps delay the appearance of dry skin lines while it helps preserve the contours and firmness of the throat. Contains a sun filter which helps protect against premature aging caused by exposure to sunlight.

Available at
bloomingdale's
New York City

Cool clothing from countries where they know what hot means



Send $1 for the new
Putumayo catalog of
fashion and accessories
from around the world.

Putumayo, Dept. 109
135 East 65th St., N.Y., NY 10021
Phone orders: (212) 861-7676

LEFT: T-shirt $18. Skirt $30.
Sash $12. All cotton.

RIGHT: Pantaloons $38.
Blouse $38. Sash $10. All
cotton.

857 Lexington Avenue at 65th St.
(212) 734-3111. Mon.-Sat. 11-7.
Thursday to 8.

PUTUMAYO

339 Columbus Avenue at 76th St.
(212) 595-3441. Mon.-Sat. 11-8.
Sunday 12 to 6.

CONCORD®
CENTURION

The Concord Centurion. An ultra-thin sportswatch sculpted from 18K gold crafted by hand in Switzerland. 215 separate elements create a bracelet of such flexibility it rivals the feel of a leather strap. And is so unique a design a patent is pending.

Sensual on the wrist. Beautiful to the eye. Water-resistant to 3 atmospheres. Made to withstand the rigors of the wearer. Male or female. Also available in steel and 14K gold.

Unrivaled value on all our
fine watches and custom-made jewelry.

Swiss watchmaker on premises
to size your watch while you wait.

Stanley&Son
THE JEWELRY PEOPLE
ON 6TH AVE.& 37TH ST.
1006 SIXTH AVE, NYC 10018 • 212-354-6975

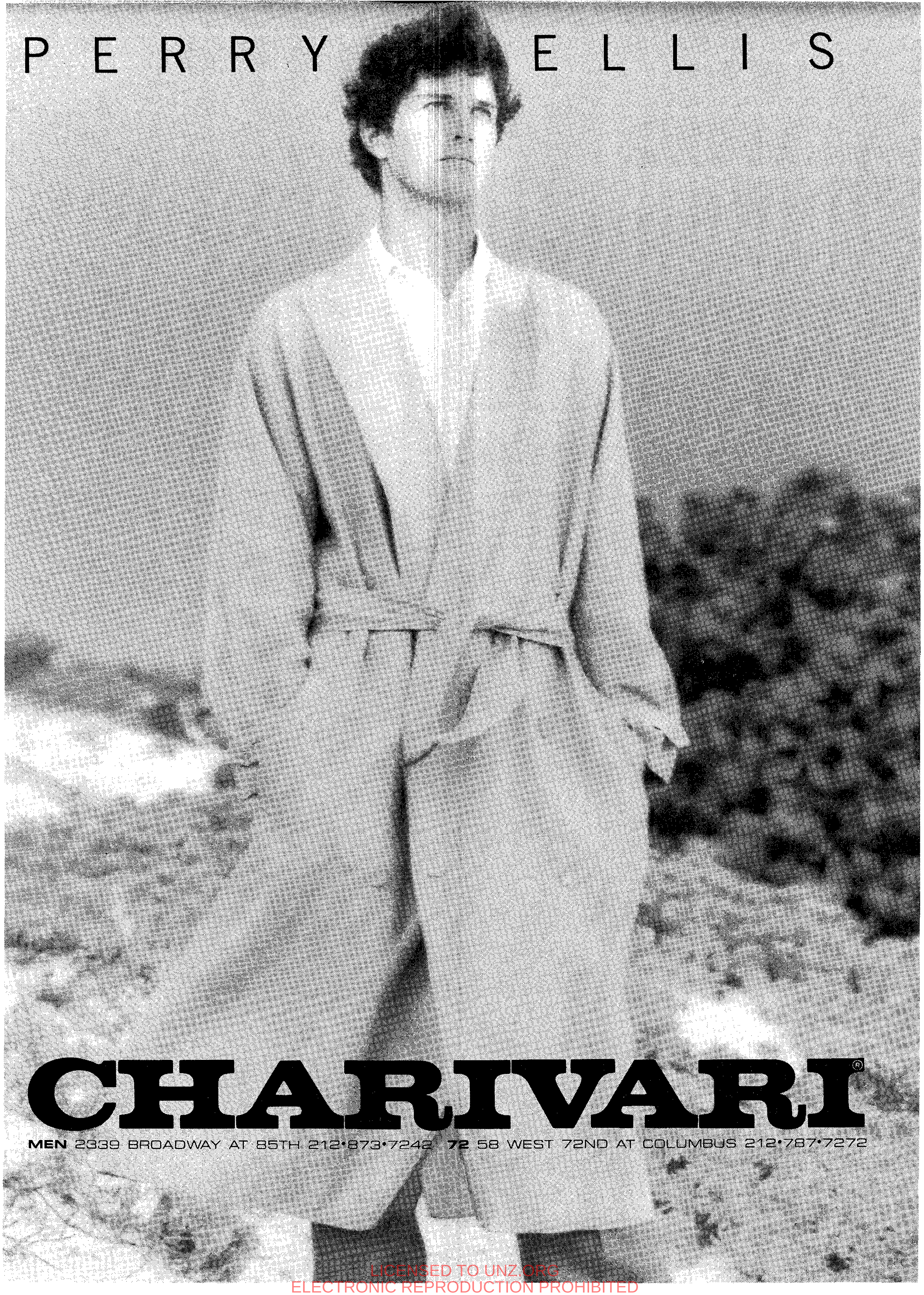
his administrative ability. The Health and Hospitals Corporation was restored to fiscal stability, thus permitting the city to reduce its subsidy by $100 million. Community health care became a reality, and the Emergency Medical Service's response time to "Priority One" calls was cut from 18.8 to 10.2 minutes.

But Wagner's greatest service as Koch's deputy mayor for policy has been in the area of education. Wagner has spent the past few years as liaison between the board and the mayor's office. He has smoothed the budget process, which for years convulsed the city at regular intervals. He helped secure passage by the Board of Estimate of the "gates" program, the key to Macchiarola's effort to improve standards by refusing to automatically promote students beyond the fourth and seventh grades. Nowadays, unless a certain level of competence is demonstrated, the kids are left back.

Wagner was also instrumental in improving school security by insisting on better equipment and training of the security staff, which he had already fought to make full-time. As a result, violent crime in the schools was down 19 percent last year. And Wagner was the person most responsible for the immunization program that vaccinated 60,000 students at a time, as he says, "when the Board of Education and the Health Department were absolutely deadlocked and it looked like those kids might not be allowed to attend school."

Most important, says Macchiarola, "Bobby was the guy who was responsible for getting the mayor focused on the schools and for getting us the budget we needed. He's been a powerful advocate for kids. He's been getting a bum rap." And, as Macchiarola adds, "in order to do the job properly you need to have the support of the mayor. In fact, it is virtually impossible to do the job without the mayor's *strong* support." Wagner's opponents, and even some of his boosters, bemoan this fact. But it is a fact nonetheless. The mayor isn't legally in charge of the schools—or of some other services we commonly associate with the city. But he is the boss in the sense that he controls the money. His budgetary power makes him king.

Macchiarola's observation that people of goodwill come together once the furor has died down is true. And it cuts both ways: Koch can be expected to get along with the new chancellor, whoever he is. Also, no matter the chancellor, the educational process—or what passes for it in New York—will continue. But it is the quality of the relationship that is at issue. The schools will get a better shake if the chancellor and the mayor are on good terms. That's just one reason for Wagner, and it's not even the best. But it's enough. ■



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IN AND AROUND TOWN

By Ruth Gilbert

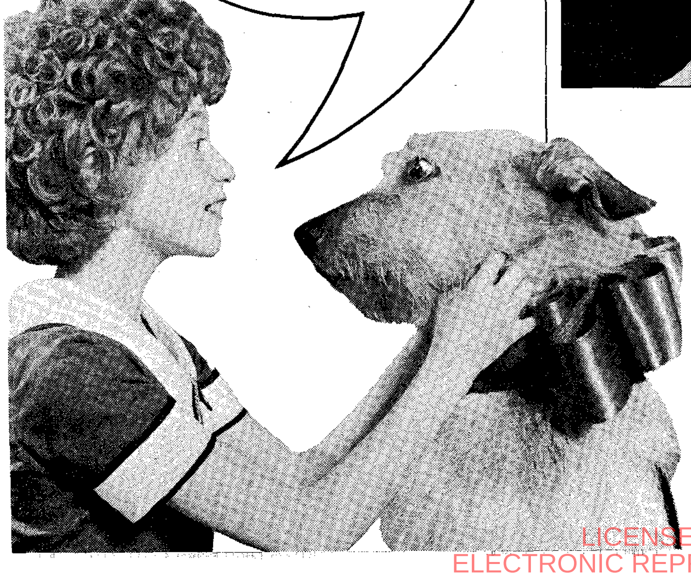
March 21 through 30

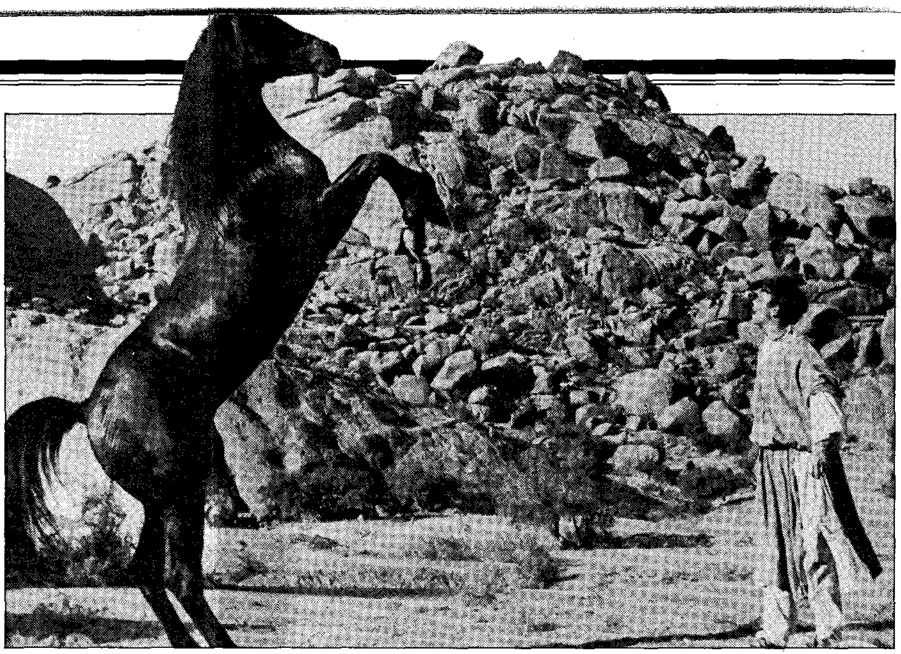
S	M	T	W	T	F	S
	21	22	23	24	25	26
27	28	29	30			

The Killing of Angel Street, another blockbuster Australian movie, opens at the D. W. Griffith on March 24. *The Outsiders,* a film adaptation of S. E. Hinton's story of wayward youth, opens March 25 at the Beekman and Criterion. And Macy's will be a flower garden March 27 through April 2, with flowers on the first floor and in the Broadway windows.

Leapin Lizards! The Show Goes On!

Allison Smith and Sandy both appeared on Broadway in the long-running *Annie,* and now they are in it again for five weeks at the Westbury Music Fair starting March 30. And what a bargain! Prices are half what they were on Broadway.



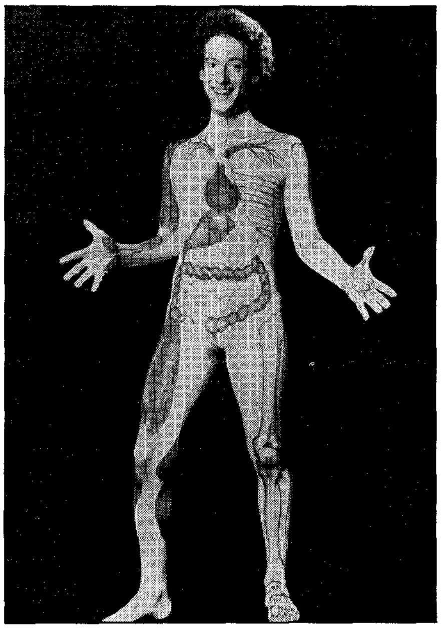


A Horse and His Boy

The Black Stallion Returns brings Kelly Reno and the Black together again in the Sahara Desert. The sequel opens March 25 at the R.K.O. Cinerama 1, the U.A. Eastside Cinema, the Greenwich Twin 2, and other Manhattan theaters.

Skin-Deep

Captain Slim Goodbody (below, a.k.a. John Burstein) is a children's health crusader on TV. Now he has his first live show, staged in the Hayden Planetarium March 28 through April 2 at 11 A.M., to spread the message of healthy living.

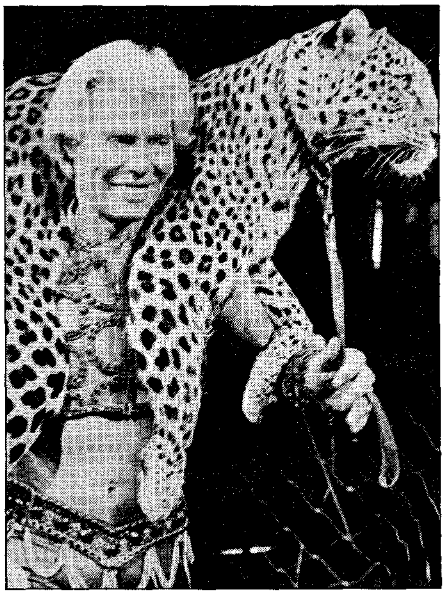


Perahia Nonpareil

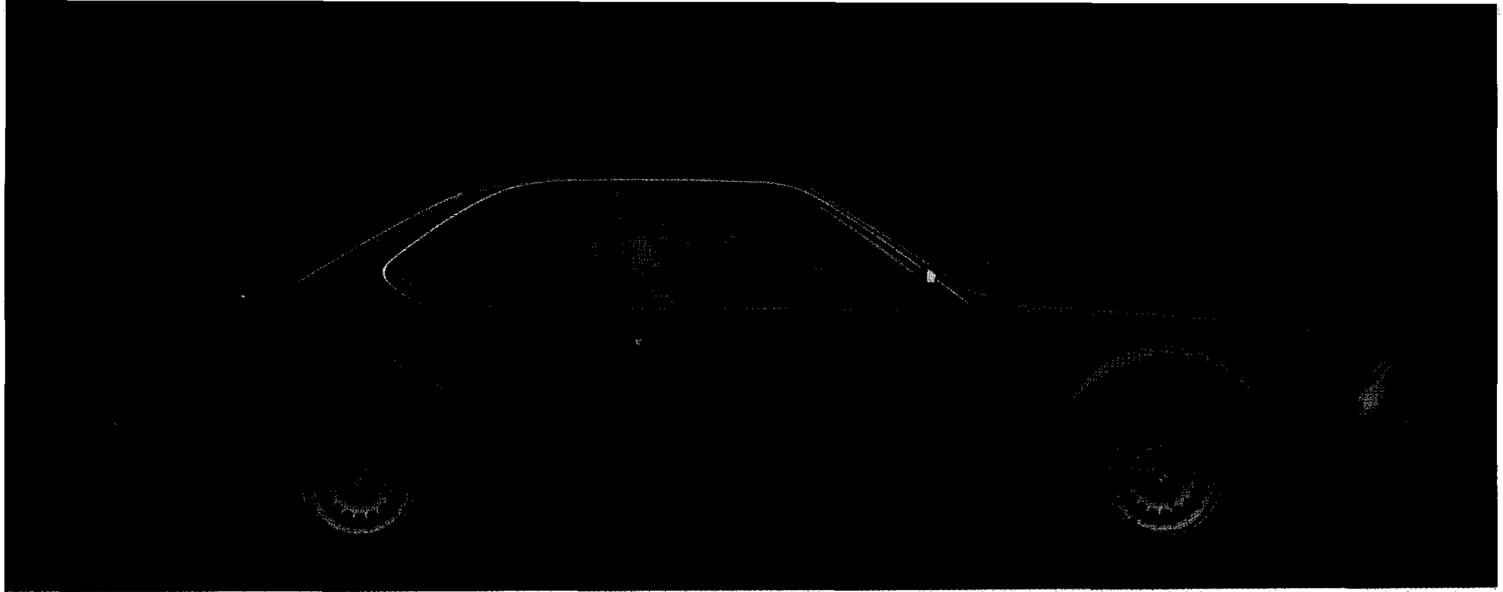
The pianist Murray Perahia appears at Avery Fisher Hall March 27 with a concert of works by Mozart, Beethoven, Mendelssohn, Chopin, and Schubert. Perahia, born in the Bronx but now living in London, has performed with every major orchestra.

Kittyback

Gunther Gebel-Williams gives a ride to his favorite cat during the 113th edition of the Ringling Bros. and Barnum & Bailey Circus, opening March 29. He'll be commanding herds of lions, tigers, elephants, and horses.



Photograph, bottom left: Martha Swope.



HOW TO TELL A TRUE GRAND TOURING COUPE FROM CARS HOPING TO BE MISTAKEN FOR ONE.

Those in the market for a luxury sports coupe would do well to look beyond the evidence of their senses.

Sensual body lines, sculptured chrome and the omnipresent scent of leather can cause a car buyer to infer high performance where none exists.

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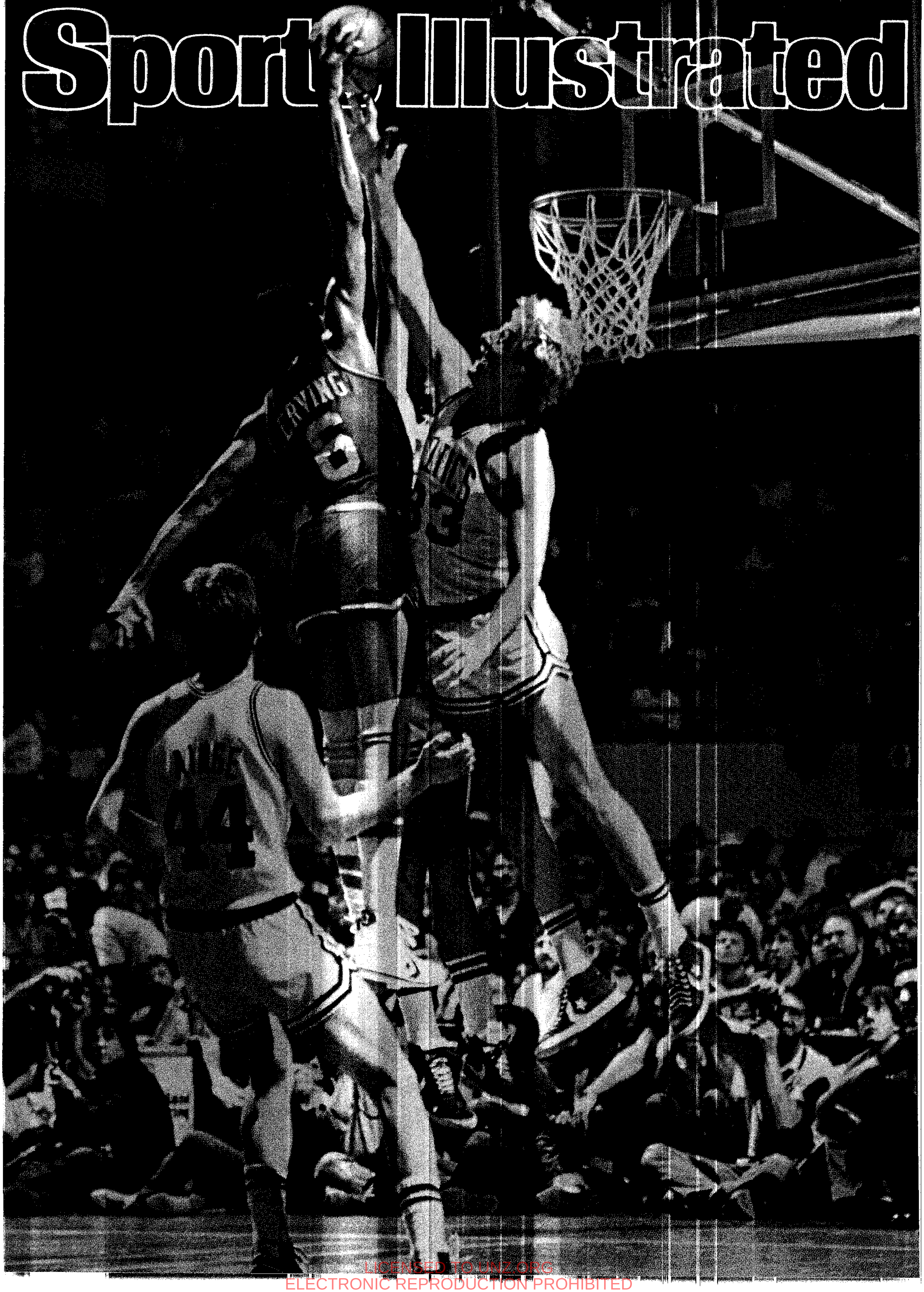
LET YOUR METROPOLITAN AREA BMW DEALERS ARRANGE A THOROUGH TEST DRIVE.

Sports Illustrated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No other newsweekly gives you this kind of reach.

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Audience And Cost Per Thousand
Men, Household Income $25,000+

Magazine	Audience (000)	4/c CPM
Sports Illustrated	**5,822**	**$10.34**
Newsweek	5,746	11.96
U.S. News & World Report	3,568	12.87
Time	7,246	13.03

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For nothing moves men like sport. And no one captures it with the insight, emotional impact and intensity of *Sports Illustrated.*

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Sports Illustrated

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Capturing the best at their best—Julius Erving in mid-air. Larry Bird soaring with him—is one reason Sports Illustrated captures men and moves them with a power that's unmatched in print. Photography by Tony Tomsic for Sports Illustrated.

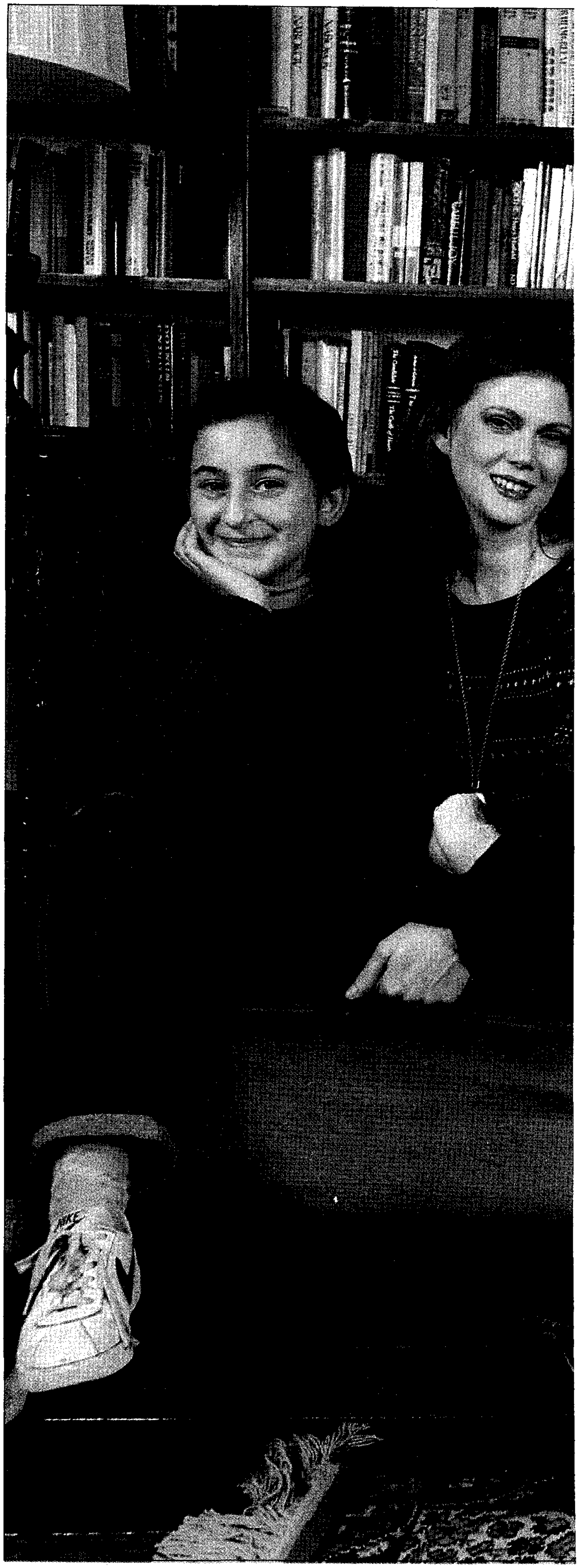
NEW YORK

MAILER GOES EGYPTIAN

By Marie Brenner

ALL OF HIS USUAL RITUALS HAD BEEN OBSERVED, the galleys re-corrected, the last two pages reset, and now there was nothing to do, Norman Mailer said, but wait for the publication of his novel *Ancient Evenings*, which he'd been working on for eleven years. Mailer was feeling very detached, he said, reading *Rabbit Is Rich* for the first time and going through unanswered mail, when he discovered the invitation from François Mitterrand to go to Paris and be part of an intellectual conference called "Culture and Development." Although he doesn't much like to travel and has too many debts to take time off from his work, Mailer agreed to go and was pleased that he did, partly because he was able to patch up a rift with William Styron that had gone on for more than twenty years. "We were like two old Turks with matted beards," Mailer said of their time in Paris together, wandering through the streets, stopping in at Hemingway's bar at the Ritz. The friendship had been strained, to put it mildly, ever since Mailer attacked Styron in *Advertisements for Myself.* There had been an additional complication having to do with Mailer's second wife, Adele. "We didn't discuss any of it," Mailer said. "It wouldn't have changed anything that happened so many years ago. What would have been the point?" Brought together by Mitterrand's invitation, it was as if, Mailer said, "Bill and I looked at one another and each decided, 'Hey, he's not so bad after all.' As we get closer to the shadow, we begin to lose a great deal of fire in our limbs."

He was discussing this quietly at Alice Mason's Valentine dinner when his dinner partner, Joan Mondale, turned to him, struggling to catch something he was saying in his, as he describes it, "black-market French." "I said to Mitterrand, '*Ils veulent gagner la guerre, on doit gagner.*' " "What does that mean, Norman?" Mrs. Mondale asked. "It means that although the Russians want to win the war, we should win it," Mailer said, and then he moved on to Mitterrand himself, "a



PAPA: *In his Brooklyn Heights home, with Maggie, 12; Norris Church; Elizabeth, 23; Matthew Norris, 11; Danielle, 26; and John Buffalo, 4.*

Photographed by Harry Benson

stunning figure with a long face and a characteristically French nose, very much like André Gide in appearance, but his forehead is more powerful, high and prominent, almost like a phallus with the veins bulging in it, yet when he speaks his mouth is like a flower, his lips like delicate petals, opening and closing. He is extraordinary," Mailer told Mrs. Mondale, "precisely because he thinks like a novelist."

FOR WHATEVER REPUTATION HE HAS RECEIVED AS AN original thinker to rival André Malraux, a novelist who has often reinvented the language, a journalist who redefined style in nonfiction, a prophet of all that is subterranean in the culture, a self-styled psychic outlaw whose "disasters, failures, and boo-boos," as Mailer puts it, have made headlines for years, it has always been the novel, the one big novel, that has been Norman Mailer's focus in life. "Without it, what would there have been to keep swimming for?" he asks.

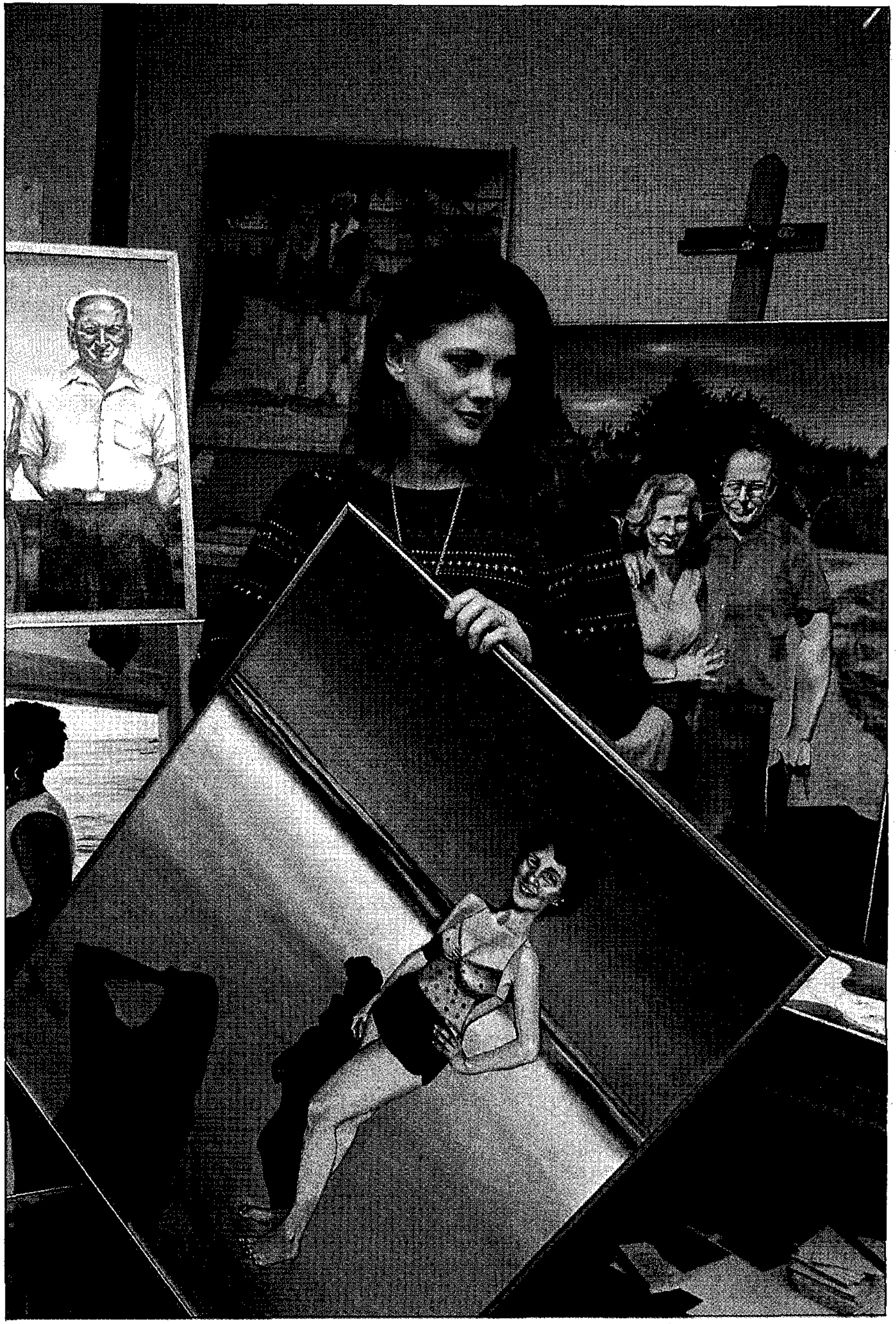
With the one big novel or without it, Mailer's place as the literary man of his era is ensured. He has written definitively and provocatively on almost every large theme in contemporary life. He has been honored with two Pulitzer Prizes, a National Book Award, membership in the American Academy and Institute of Arts and Letters, and, most recently, by the publication of a lengthy biography—a book he refused to be interviewed for—which details his every outrage and accomplishment. To imagine American letters without Mailer would be like imagining America without California or New York. In *Ancient Evenings,* he has burrowed in, retreated, as he says, "into an act of pure fiction," in an attempt to portray life 3,000 years ago.

The novel is a vast departure for Mailer, a 709-page tapestry of the nineteenth and twentieth Egyptian dynasties. *Ancient Evenings* traces the peregrinations of one man, Menenhetet, through his three reincarnations— the character changes from charioteer to general to harem master to high priest. Much of the narrative is told by a six-year-old boy, a boy "with the consciousness of Marcel Proust, but Proust at age fifteen," Mailer says. If Mailer is an unlikely Homer, *Ancient Evenings* provides an extraordinary—and often incomprehensible—panorama of the magic, mythology, and scatological practices of the Pharaohs, as well as mass rapes, sodomy, scenes of battle and of life at court, and a re-creation of the Egyptian Land of the Dead.

Mailer's immensely difficult work about ancient Egypt may not provide, as he once promised in *Advertisements for Myself,* a book that "Dostoyevsky and Marx; Joyce and Freud; Stendhal, Tolstoy, Proust and Spengler; Faulkner, and even old moldering Hemingway might come to read, for it would carry what they had to tell another part of the way." Twenty-four years later, Mailer says of *Ancient Evenings,* "This isn't the big book I promised, but it is a big book. I think in a literary sense it's the most innovative. I think this is far and away the most ambitious novel I've ever written."

Mailer says he wrote *Ancient Evenings* "with the coach, my literary betters, over my shoulder, and maybe that wasn't wise." The publishing industry, in its present depressed state, is a difficult marketplace for a difficult book. Over the winter, paperback houses showed little interest in *Ancient Evenings,* and an auction fizzled when only one bid came in. But two months before publication, the bookstores had ordered 100,000 copies, so Mailer is not worried. "Look," he says, "either it's a very good book or it's not. If it's a very good book, well, fine. If it isn't, well, that will be disappointing, but I'm probably not going to know for a few years anyway. I think there will be people who will think it is a great book; I think there will be people who will say it's a preposterous work."

Mailer says he is prepared for accusations about his "Pharaoh complex" and for the reviews that may invoke both Jack Abbott and Mailer's stabbing of his second wife. "It's almost impossible for anyone to review Norman's work without reviewing his life," says his wife, Norris. He is girded for the pronouncements of the Vassar grads who decry his primal urges and think his energy loathsome, the terminally smug members of the literary establishment who al-



A WOMAN AND HER ART: *When Norman met Norris, says a friend, he found his Marilyn.*

ready say that *Ancient Evenings* is unreadable, and the academics who will devote thousands of words to analyzing his twenty-sixth book in light of his previous 25. For Mailer, the worst of these will be the critics who "will accuse me of journalism and will run around screaming I've done autobiographical work, because the protagonist ends up being 60 years old. You must realize," Mailer says, "that when I started the book I wasn't even 50 yet. Sixty seemed to me a great distance away. It never occurred to me to consider myself remotely like him. He was ancient. He was 60."

NORMAN MAILER does not easily settle into patriarchy; not for him the gentle image of the elderly writer surrounded by his books and children. Mailer says his patriarchal mood "doesn't have those wonderful bass chords you hear in symphonies—it becomes more like private concerns. For the first time in my life, I find that I don't spend over 50 percent of the day thinking about myself. It's all very well to be a patriarch, but my feeling is that it's an academic question. That is, if I have it in me to be the patriarch who finishes off the career with the white beard and the last three great books, we may never know. I might wind up working for George Plimpton on Atari, or maybe with *The Norman Mailer Show.* It could be like *The Blue Angel.* I might be out there scuffling."

Mailer has certain phrases he uses frequently: "Once a philosopher, twice a pervert"; "After all, Veronica, why not?" ("I stole that one from Saul Bellow"); "I'm an old club fighter—I get mad when you miss"; "The first time you hit me and I notice it, you're in trouble." He calls these his "all-purpose expressions, good for any situation in life." So, too, does Mailer have certain themes: his need to scuffle, the romance of his struggle, and, most of all, the feeling that for much of his life he has been consistently misunderstood. "Do not understand me too easily," he quoted André Gide in the first column he wrote in the *Village Voice.* Recently, he was talking about his early years. "I used to have this feeling of 'Why don't they understand? If only they would understand, they would see what they're doing to me." Studying engineering at Harvard, the sixteen-year-old Norman Mailer discovered *Studs Lonigan* and suddenly realized the power of the novel and what he would have to do with his life to get his point across; he completed fourteen short stories and a novella in one year.

At 60, Mailer may feel more convinced that "the iron law in life is that everyone has a certain amount of luck," but the same abhorrence of misinterpretation is still there. No matter that a torrent of print has analyzed his every move; if *Time* misstates his age, as it did recently, Mailer fires off a curt letter of correction. If he feels he's been misquoted, he rails against the journalist, complains to the editor. "The existentialist" is determined that his record be kept straight. "During the day, while he was helpless, newspapermen and other assorted bravos of the media and the literary world would carve ugly pictures on the living tomb of his legend," he wrote in *The Armies of the Night.* "Of necessity, part of Mailer's remaining funds of sensitivity went right into the war of supporting his image and working for it."

ANCIENT *EVENINGS* TRACES ONE MAN THROUGH FOUR LIVES—CHARIOTEER, GENERAL, HAREM MASTER, HIGH PRIEST.

"You know what I don't understand?" he said recently. "Why is it that everyone has to portray me as a fool and a buffoon? Why am I always made to look foolish? None of my essential irony ever comes through. Years ago, Lillian Ross did a profile of me, and when I read it, I called her up and said, 'Lillian, where's the twinkle?' People don't understand that a great deal of the time I'm just kidding. For example, the drinking. I never really drank all that much. I used to love to go to parties when I was younger and hold a liquor bottle and swig from it. I was playing at being Norman Mailer. Nobody ever gets me right, damn it."

It is Mailer's curse to live, as he says, "in an immensely reductive age," an age where certain facile assumptions about character, easy judgments, and write-offs are made, especially in the world Mailer travels in, what he calls "the intellectual guild." Making quick assumptions about Mailer's character has always been impossible—he is too much of a paradox to fall into easy categories. Even as a patriarch. Just when "our protagonist," as he called himself in *The Armies of the Night,* seemed to be slipping into his declining years gracefully, swamped in research on the Ramses IX period of Egypt, acting as bourgeois as a Tory, collecting the $30,000-a-month stipend from Little, Brown necessary to support his five ex-wives and nine children, his edges nicely mellowed by writing fiction again, up reared Jack Abbott, giving Mailer another chance to be misunderstood. He did little to resist.

To review the case briefly: Mailer and Jack Abbott had exchanged letters while Abbott was in prison; with Mailer's help, those letters were collected in book form as Abbott's acclaimed *In the Belly of the Beast.* Abbott's association with Mailer, it was originally believed, had resulted in his early release from jail, enabling him to arrive in New York, where he lived in a halfway house. On the day that the New York *Times* called Abbott "an exceptional man with an exceptional literary gift," he killed a young waiter and actor, Richard Adan. Although Mailer had learned that Abbott had been released from prison because he had cooperated with the authorities, he decided he would stick by him; in the process, he absorbed a great deal of the blame for Adan's murder.

"The Jack Abbott case was the biggest strain we've had so far in our marriage," Norris Mailer says. "It was so terrible, you have no idea. It wasn't just Abbott Norman encouraged, it was all kinds of writers. And to read in a newsmagazine a letter saying that Norman should be tried as an accessory to the murder, or an editorial saying that they should be chained together—I don't think it's blown over yet."

A year has passed since the New York *Post* ran the headline MAILER: I WOULD RISK FREEING KILLER!; the Mailers still get hate mail and some fairly serious threats, but now Mailer takes a larger view. "During the business with Jack Abbott, much of the outrage at me was in effect 'He has no acumen.' Acumen is the ability to read situations, to make judgments that are effective. Probably there is no virtue that those of us in the intellectual trades in New York aspire to more. I think the thing that infuriates people about me is that I keep violating their acumen."

The Abbott case was a special violation. "The feeling was that my judgment was so naïve. The common thing that was said was that I had no right to help this man to get out, because I wasn't paying the price, society was. It is not a judgment that you can brush away. Part of the outrage was simple horror, part of the outrage was unfounded, part of the outrage was absolutely legitimate. The part of the outrage which I thought was comic—although deadly—was that people were saying, 'You see, there it is, Norman Mailer has no acumen. Not only does he not know how to behave, he doesn't know how other people behave, which is worse.'

"AS MANY PEOPLE DIE FROM AN EXCESS OF TIMIDITY AS FROM BRAVERY. NOBODY EVER MEASURES THAT."

"People still come up to me on the street and say, 'What about Abbott?' The last time it happened, I said, 'Hey, did you read the book?' and the man said, 'Yeah, yeah, he sure had his head together in the book—that's what I can't understand.' " This encounter seems definitive for Mailer. "Jack had such a command of the states of emotion that, in a way, it was my confidence that he would be all right on the outside too. Usually, anyone who understands anything that well is through with it," Mailer says. "When he first started saying to me, 'Will you help me get out?' I thought about it and I thought, 'Yeah, it's fair. He's helped me. I owe it to him.' "

But he was surprised, Mailer says, when Abbott got out so fast. "I thought it would be a year or two, if at all. It was his bad luck that he got out so quickly." Although Abbott told Mailer's biographer, Hilary Mills, that "Norman and I are enemies, we're class enemies," Mailer still defends him. "We correspond still. I don't know, he has talent. I think it will be hard for him to become a writer, but if he can do it, it's the only thing that can save something out of it. Miller wrote *After the Fall.* This is 'After the Bomb Went Off.' " Abbott told Mills that Mailer "doesn't know this other world, but he always wants to do it in such a way that he pulls [us] into his world. In existential terms, Norman is a Philistine."*

NORMAN MAILER HAS NOT ALWAYS BEEN A Philistine, hostile to the culture of his own world. Although he now says that "it is always deer-hunting season where I am concerned" and likens his position in the intellectual guild to that of "an extra added starter," there was a time in the 1950s when he was an accepted member of the guild—an editor of *Dissent* and a contributor to *Partisan Review,* friendly with Norman Podhoretz and Irving Howe. "I was a special part of that group," Mailer says. "If I had been a girl, I would have been like our cousin Suzy who is very fragile and gets dizzy spells and she really has a very unhappy life, if only we could find a husband for her, because she plays the violin so beautifully. . . . I was even friends with Philip Roth for a while, perish the mark," Mailer says with a laugh.

"When you're young and you have a certain amount of young arrogance," Mailer says, "you're above being accepted by the literary establishment. On the other hand, you want to be accepted. You remember at the end of *Lenny,* when Lenny Bruce says, 'All I really want is for America to love me'? I found that particularly moving. It's so true. Under all of it is the cry of the immigrant heart: 'I came here, I really love America, please endure me. I secretly worship you.' No matter how sophisticated you get, it's almost primitive in immigrants. You do want recognition. You can also see that if you take certain courses, you're not going to get it."

A literary celebrity by age 25, when *The Naked and the Dead* was at the top of the best-seller lists, it took Mailer years to understand "the vacuity of a life without struggle," as Tennessee Williams wrote. Mailer calls the years after *The Naked and the Dead,* while he was working on *The Deer Park,* a time when "my self-pity was the worst." "I was just bewildered," he says. He had written *Barbary Shore,* which had been savaged by the critics, moved to Mexico, got heavily involved with drugs, returned to New York, and published *The Deer Park.* He was not pleased with what he considered that book's middling success—a sale of only 50,000 copies. Mailer felt he was floundering; he was throwing enormous parties, occupying himself with, among other things, being one of the founders of the *Village Voice.* But if his life seemed chaotic, his radar was onto something, picking up "clues," as he would say, in the culture that led to *The White Negro,* which defined the notion of hip for the first time, and, at the end of the decade, *Advertisements for Myself,* in which he invented a new style of personal journalism that went unappreciated at the time. Mailer used *Advertisements for Myself* as a forum to attack some of his fellows in the intellectual guild: Gore Vidal, James Jones, Jack Kerouac, Styron, Truman Capote. Whatever his motives, Mailer had created an entire new set of struggles, necessary to fuel him, since his primary struggle—achieving fame as a writer—was no longer a concern.

In *Advertisements for Myself* he retreated into his ego. "I have been running for President these last ten years in the privacy of my mind," he wrote, and from then on, the psychic outlaw took off on a brilliant and original course, flinging himself into the world again and again, often with disastrous results. He does not regret this: "It takes a toll if you don't do anything, too. As many people die from an excess of timidity as from bravery. Nobody ever measures that."

The inevitable end of his acceptance, even as strange cousin Suzy, by the ingrown, polemics-ridden *Partisan Review* crowd, came, says Mailer, "when I stabbed Adele." Locked into a confrontational marriage with Adele Morales, Mailer, drunk and stoned at the end of a long party, took a penknife and stabbed his wife. That was in 1960. Adele was badly injured, but she refused to press charges; Mailer was taken to Bellevue for observation. "A week or two after I got out of the coop," Mailer says, "I remember that Norman Podhoretz and Midge Decter took me to a party and everybody was shocked that they would take me there, but still they all closed ranks behind me." Twenty-two years later, the evening is still vivid to Mailer. "I walked into the room and the reactions were subtle as hell," he says. "Five degrees less warmth than I was accustomed to. Not fifteen degrees less—

**Mailer continues to interest himself in the fate of writers who have run afoul of the law. A fortnight ago, Richard Lowell Stratton came up for trial in Portland, Maine, on drug-conspiracy charges; Stratton claims that he was only conducting research for a book on drug smugglers. Mailer got his own agent, Scott Meredith, to represent the book, and is expected to testify on Stratton's behalf.*

five. I guess that once you bring a violent man to a party, people are generally polite to him.

"Looking back on it, the stabbing was not altogether the turning point. I mean, it was terribly shocking and things could never quite be the same. If any of us does something like that, people just don't look at them in quite the same way. I think ten years went by before people forgot about it. Once in a while they would get a reminder and they would say, 'Oh my God, yes.' I think the real separation came after Adele and I split up and Jeanne [Campbell] and I started going around together, because then I started traveling in another world.

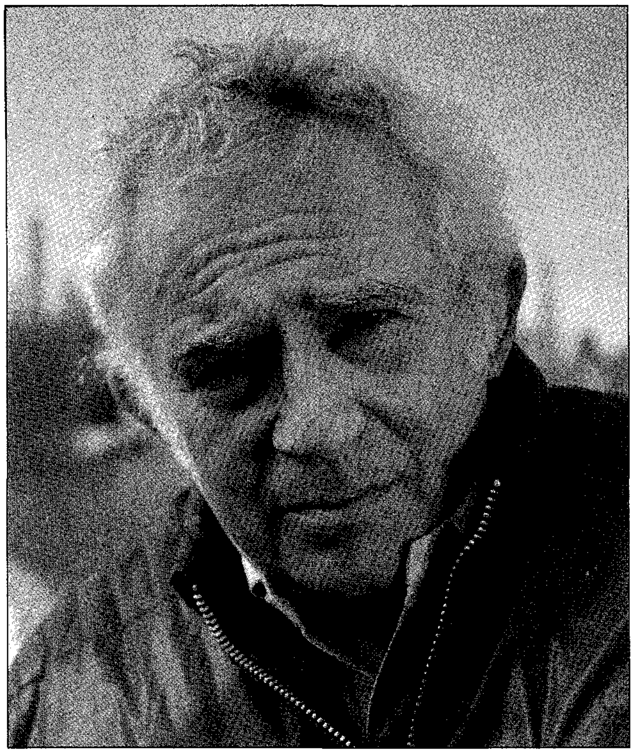
"Once in a while, I do long for a sense of community, and it just isn't there. I don't take pride in it. Sometimes I'm rueful about it. I am the odd man out. Look, you tack through your life. Particularly if you're heading upwind, you tack."

NORMAN MAILER lives in Brooklyn Heights, where he was reared. His mother, Fanny Mailer, lives a few blocks away, and although Mailer visits her often, "she's at that point now where much of her day is just spent looking out the window." Mailer takes a great deal of pleasure showing visitors how his neighborhood has changed—the high rise that has replaced the Italianate mansions, the paved road to the water that was once a footpath, the alterations at 20 Remsen Street, where he wrote *The Naked and the Dead.*

"When I rented a room on the top floor," he says, "there was a mansard roof and ornamentation on the windows. Now it's all stripped." Each day he passes that building and the house down the street where he lived in a small apartment with his first wife, Beatrice Silverman. "I don't think much about it. No metaphors. They're all used up. The problem with being a writer," Mailer says, "is that you use up everything in your work and after a while you go dead inside. You have no inner life. I've just flattened out completely."

The day is crisp, and Mailer wears a blue parka, khaki trousers, and jogging shoes. He is recognized several times, and strangers beseech him for small favors. "Hey, Norman," says a man in a navy jacket whom Mailer has never met, "is your friend ----- in town? I sent him a letter. I need him to help me get a job." "Well," says Mailer, "he was in the country, but he's back in the city now. I'm sure he'll receive it." Mailer sees "nothing peculiar" in these semi-intimate encounters. "The interesting thing that happens if you live in a neighborhood long enough is that you get to be a lot like a small-town politician, able to confer minor favors on the local populace."

The small-town-politician image is enhanced by the ease with which Mailer pulls out his wallet and shows off pictures of his nine children or, on another day, having just returned from the dentist, where he had one more tooth extracted, takes it out of his shirt pocket to amuse his four-year-old, John Buffalo. Although this seems a different Norman Mailer from the one who drove Rip Torn to attack him with a hammer during the shooting of *Maidstone,* Mailer's daughters Danielle and Betsy insist that their father has always been quite gentle. "The outrage is gone, no question," says Mailer. "There's a simple reason: nine kids, nine kids."



AT 60: *"The outrage is gone. There's a simple reason: nine kids."*

A few months before John Buffalo was born, the Mailers were in Paris. "There was Norris with a great big belly and we were talking about having a baby and this and that and all the kids when suddenly I turned to her and I said, 'You know, all I ever wanted was to be free and alone and in Paris,' " Mailer says. "So Norris said, 'Well, gee, honey, look. Let's suppose you were free and alone and in Paris. What would have happened? You would have run into some girl, and you would have started living together, and then she would have gotten pregnant, and then you wouldn't have been free and alone.' And I thought, 'Well, I can't win that argument anymore.'

"Inside every patriarch is a closet matriarch," Mailer says. He puts in two three-hour work shifts a day, four days a week, and one on Saturday, in a small, undecorated room down the block from his apartment. Mailer says he allows no one to take a look at his writing quarters. "It would be bad luck. Once I had a really fancy office with a lot of pictures on the walls and photographs. I couldn't write a decent page there. I just stared at the pictures all day." At one time, Mailer owned the entire building he lives in, and his writing studio was in the house. Different floors of the building were sold off, Mailer says, "as my debts got worse." The Mailers now occupy only the fourth floor. Mailer's expenses, his alimony to three ex-wives, the tuition for six children, run $325,000 a year, so the Mailers rarely travel and Norris buys her clothes from the $13,000 a year she earns as a painter. "Thank heavens Oscar de la Renta is a friend," Norris says. "He sells me his runway samples for something like $150 each. It makes me mad sometimes, all of Norman's responsibilities. Supporting his ex-wives. Sometimes I think, 'What are they going to do if Norman drops dead?' " "I can't complain, because I had it so easy for so long," Mailer says. "Thank God for my belief in Karma. It all gets very causal, believe it or not."

The Mailer apartment has a large living room, which looks out to Wall Street and the Statue of Liberty; in it are an antique velvet sofa and several Victorian chairs, nautical clocks that chime with ship's bells on the hour, and two walls that are lined with rosewood bookcases. Several of Norris's stylish paintings are on display, as are dozens of photographs of Mailer children, parents, friends—Pat Lawford, Dotson Rader, Jan Cushing Olympitis, Buzz Farbar, Amy and Milton Greene. Mailer's City of the Future, constructed by him out of Lego blocks, which adorned the cover of his collected criticism, *Cannibals and Christians,* shares space at one end of the apartment with the dining-room table and its view of the water; at the other end are several small bedrooms and a kitchen, which looks up to an A-frame Mailer designed with a series of lofts to accommodate children.

There is no clutter. "Norman is very neat," says Norris. "He drapes his clothes neatly over a chair, and when he takes his socks off he puts them in his shoes. Every few days I go through all the shoes and throw the socks in the laundry." Norris Mailer paints in her studio all day—until recently she shared space with Kurt Vonnegut's daughter Edie—but is back in the late afternoon. "When Norman comes in at eight, close to dinnertime, I know not to talk to him," Norris Mailer says. "I let him come down from what he's working on. Norman will usually eat a half a grapefruit and play a game of solitaire in order to relax, or he'll read the papers. I don't badger him at that time about all the things that might have happened to me that day."

Mailer's daughters by Adele, Danielle and Betsy, both in their mid-twenties, come often for dinner. Betsy, who teaches at a nearby school, lives in a small studio on the third floor. Danielle, a layout artist, lives in Manhattan. "Those two girls are the center of the family," Mailer says. "But of all my nine children the one who reminds me of myself the most is Buffy, John Buffalo, especially at this age. Like me, he's both stubborn and proud."

Suppertime, Brooklyn Heights: Norris has made pot roast. Danielle and Betsy help in the kitchen. Norris's son, Matthew, is doing homework. Dinner is served. "What is it?" John Buffalo asks. "Pot roast," says his mother. "Yecch," says John Buffalo. "You love pot roast," his mother says. "I hate pot roast," John Buffalo says. After some debate, Mailer says, "You'll eat pot roast or you'll go to your room." John Buffalo flings himself under his father's chair and starts to wail. "Go to your room, John Buffalo. Now." There is a tense moment, then quiet descends. "Fierce pride," says Mailer. "He'll stay in his room all night to show us we can't win."

Although the Mailers seem ubiquitous in the fashion press, Mailer says they "try to keep going out down to about three nights a week. The look on the kid's face is getting to us." Going to dinner parties is "sort of the last of my very small gifts to have been developed. It's sort of like finding a new sport, the kind of sport you could never play when you were young. I find now there is almost a certain pleasure in a half-difficult dinner partner, to see if you can warm her up. If I have one quarrel it's that a great dinner has to have a faint touch of the sinister about it, and people are as kind to one another in the social community as they are in a small town. No one dares to start something with someone, because there is no telling where it will end."

But not always. Last spring, Mailer was "struck by something that occurred at a dinner." That night, Gloria Vanderbilt was on his left, Barbara Walters on his right. In the afternoon, Barbara Walters had taped her first interview with Claus von Bulow, and as she related her impressions of him at the table, she did not notice that Gloria Vanderbilt's face had glazed over with distaste. "What do you think of the case, Gloria?" Barbara Walters asked pleasantly. "I don't want to discuss it," Gloria Vanderbilt said. "None of you know what you're talking about." She was angry, her teeth clenched. There was some attempt made by Walters to politely back and fill. "I said, I will not discuss it," Gloria Vanderbilt said. Dinner resumed. Later Mailer turned to her. "Don't you ever change your mind about anything?" he asked. Vanderbilt, who was acting as hostess of the table, excused herself before coffee. "I was struck by it," Mailer said, "because it was one of the few times I'd seen such a clear example of the clash between social prominence and media celebrity. Gloria loves cracking the whip over people. It was almost as if she was enjoying grinding Barbara down, as if she was saying to us, 'You're nothing but media . . . and trash.' "

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LEON EDEL DESCRIBES A YEAR IN HENRY JAMES'S life, a year in which "he dined out 140 times." "To have had the stamina to face so many evenings of talk—not all of it good talk by any means—so much stuffy Victorian formality, was some kind of test of endurance. . . . Henry endured, he more than endured. He thrived on it." So, too, does Mailer. Social encounters are an arena for Mailer; they provide a great deal of the spontaneity that patriarchy has effaced from his life. And they are material: "Rich people interest me," he says. "How they live. I have a dinner party that goes on for 100 pages in the new book." The kindness of the community, as Mailer puts it, is important, too. Norman Mailer is the resident genius of the social world, as generous with his opinions and conversation as Hemingway was in his day.

Often, Mailer takes refuge in the bosom of the well mannered. On the night *60 Minutes* devoted a segment to Mailer and Abbott, Mailer was at a dinner at the home of television producer Mark Goodson. He had arrived after seven. "How did I come out? I didn't want to see it," Mailer said to friends who were there, knowing they would shield him from harsh verities. On the circuit, he can be continually surprised, as he was when he ran into Frank Sinatra at a recent dinner at William Paley's. "I said to him, 'It's nice to meet you, Mr. Sinatra. I've hated you for 40 years because I've always thought you could always get any girl that you ever wanted.' I think a novelist just has to get out," Mailer says. "There's many a night when we come home and I say, 'Oh, what are we doing? This is ridiculous. What a boring evening.' But if you stay home, it can be boring, too."

They are a familiar sight in 10021, Norman and Norris arriving at a dinner party, Norris tall, elegant, her Pre-Raphaelite features set off by stunning red hair, Norman in his black velvet dinner jacket, shorter, rounder, grayer, taking obvious pride in being with her. Mailer loves to repeat the story of being so taken with her beauty the first time they met "that I had to leave the room." "When Norman met Norris," says Mailer's oldest friend, Mickey Knox, an actor who lives in Rome, "it was as if he had finally met his Marilyn Monroe."

Mailer had married a variety of women: Beatrice Silverman, a New York intellectual; Adele Morales, a Spanish-Peruvian artist; Lady Jeanne Campbell, the granddaughter of the English press lord Beaverbrook; Beverley Bentley, an actress; Carol Stevens, another actress, with whom he had a daughter, Maggie, before they married. None of them was quite right. "There was a seven-year period in my life," Mailer says, "where each time I took a woman to bed I was dead drunk. I'm not proud of that." "Each of Norman's previous wives had elements of what he was always searching for," says Mickey Knox. "But it was only when Norman met Norris that he found the one woman who had everything: beauty, grace, intelligence, talent, and a very strong will."

Barbara Norris, as she was called before she changed her name to Norris Church for her modeling career, had never even been on a plane until she met Mailer. They have the same birthday, but would not seem to have had much else in common. As an art teacher from Russellville, Arkansas, the daughter of a beautician and a man who drove heavy farming equipment, Norris's world was too special and isolated for her to have been intimidated by Mailer's. She had grown up wearing mouton coats and being a football sweetheart; she'd married young, had Matthew, then divorced her husband, Larry Norris, "a strange and private person," sometime after he'd come home from Vietnam. "I wasn't insecure and anxious when I first got up here, because in all the parties we went to I didn't know anybody or who they were. In that way, Southerners and New Yorkers are very similar. They both think their worlds are complete. So if I would meet people at parties, to me they were just friends of Norman's and I was glad they liked me. Also, Norman made a point to bring me in. He still does. He'll say to me in the middle of a party, 'Norris, you're the most beautiful woman here.' "

The story of their meeting has been told often; Mailer was visiting an old army friend, Francis Gwaltney, a writer who lived in Russellville. Norris had collaborated on a book with him. "I hear you're having a cocktail party for Norman Mailer," Norris said to his wife. "Well, I'm going to come." Norris showed up wearing "blue jeans and bear-trap sandals that made me about seven feet tall,"and "there was Norman sitting in the window, and when I walked in, there was a kind of halo around him, the way the light was coming in." They were introduced, and "Norman just walked away from me. I thought, 'Maybe this guy has a problem with tall women.' " But she was invited to dinner, and after dinner, as they sat on the porch of a local professor's house, "Norman kept coming on to me, telling me how beautiful I was, and I said to him, 'Gee, I always went for a good line if it's presented well,' and Norman really presented it well."

But, says Norris, "after that first dinner I thought, 'What a nice man. That's it.' I never thought he would write to me." He did. "The only book I'd ever read of Norman's was *Marilyn.* And the only reason I read that was because I forgot to send the card back to the Book-of-the-Month Club saying I didn't want the book, it was too expensive. The Russellville library didn't have any of Norman's books. Finally, I found a torn-up copy of *The Naked and the Dead* at a secondhand-book store. But just after I met Norman for the first time, a huge box arrived. He sent me a crate with all his books in it, every single one. In hardcover. I made this terrible mistake, which was I sat down and read them all at once. It was a really dumb thing to do. I was just overwhelmed."

Soon after, Barbara Norris arrived in New York and moved into Fanny Mailer's building. The two became close friends, but "Norman's mother never intruded in our romance," Norris says, "except that she would tell me that she never liked any of Norman's other wives." Mailer's domestic situation was complicated. He was still legally married to Beverley Bentley and also involved with Carol Stevens. "I never pressured him," says Norris. "I had my own apartment—that was a help. I was modeling. I didn't have to." "When Norman met Norris," says Mickey Knox, "that was it. A lot of his past craziness just disappeared."

It isn't unusual in the middle of dinner to see Norman Mailer turn his attention momentarily away from his dinner partner to search out Norris, even if it creates a social *frisson.* "Someone took us to Claus von Bulow's," Mailer says, "and von Bulow put Norris next to him, and me two tables away. What he didn't realize was that he was directly in my line of vision, so as he flirted with Norris I fixed him with an intense stare. The next night, we were at Bill Paley's and the same thing happened, except that Paley is much smarter. He placed me so that my back was to him and to Norris and I couldn't see a damn thing that was going on.

"Norris has had an immense effect on me, a softening," Mailer says. He once told an interviewer, "You definitely don't want to be loved for your literary fame. Literary fame has very little to do with your daily habits. I mean, finally, you're an animal who goes around, and, finally, you know, has to be liked or disliked as an animal first."

THE BEAUTIFUL YOUNG GIRL JUST OUT OF PRINCETON is awed to be seated next to Norman Mailer at dinner and isn't quite sure how to make conversation with him, so in full innocence she asks whether he's read a recent interview with William Styron in the *Times Book Review.* Mailer says that he missed it—"I don't read much of anything when I'm working"—but he begins to reminisce and gives her something quite marvelous to take away. "When Bill and I were young, fiction was everything. The novel, the big novel, the driving force. We all wanted to

YOUNG TURK: *At 25 when he won the Pulitzer Prize for* The Naked and the Dead.

AMERICAN TRAGEDY: *With Adele Morales (top, right), the wife he stabbed at the end of a drunken evening.*

MANO A MANO: *Vying for the arm-wrestling championship of the world with Muhammad Ali.*

Photographs: Wide World.

be Hemingway; he was the clear influence." Mailer pauses and his voice becomes sad. "I don't think the same thing can be said anymore. I don't think my work has inspired any writer, not the way Hemingway inspired me."

Mailer believes that he might be an anachronism, a throwback to a time "when I was at Harvard and the publication of a new novel was an exciting event that everyone anticipated." He says the young men and women he might have inspired had he been born twenty years earlier now want to be screenwriters or reporters. They are children of TV, a generation whose friendships "break up over movies. I haven't heard two people getting angry at each other because one likes one writer and one another in ten years," Mailer says. He says he is one of the last men who grew up believing "that the most exciting thing I could do with my life is write novels," a passion he shared with other men of his era, Saul Bellow, James Jones, John Cheever, Truman Capote, and a few younger ones, such as John Updike and Philip Roth.

So the promise to cause "a revolution in the consciousness of our times" that Mailer made in *Advertisements for Myself* is a promise that he will not back away from; he likens his quest to his infant son's scampering across a room in search of an ineffable goal, "perhaps China." "I think it can be dangerous for young writers to be modest when they're young," he says. "I've known a number of truly talented writers who did less than they could have done because they weren't vain and unpleasant enough about their talent. You have to take it seriously.

"As this well-weathered veteran, my feeling now is much more that it's silly to start deciding what your major achievement is, because after you've been running for enough years you just don't feel like that. A man who's been practicing dentistry for 40 years doesn't say to himself, 'Today I've done the finest extraction I've ever performed.' All he would say is 'This was a pretty good extraction.' "

With age has come the realization that he must be "professional, rather than Faustian," and that no matter what he does "history is even more treacherous and generous and quirky than one's own news, so it's absurd to try to decide what your place in literature is or even if you have a place." Mailer feels his place will be determined by "what happens in the world. I think the world is sickening and we're going into terrible times, and to the degree to which my prophecies bear fruit—of course, I'm caught in the unhappy position of hoping that I'm wrong; that is, I hope plastic is not as bad as I think it is, or TV, or modern architecture—to the degree I'm wrong about these things my work will have less importance, it will be more of a curiosity."

The test will come, says Mailer, in "the secondary work. That is what is so important for a writer's reputation. Does the secondary work last or doesn't it? To the degree that my work becomes prophetic, my reputation will be fortified—it will disappear if I'm not."

That same test will make "Saul Bellow's virtues and the virtues of a writer like Updike appear larger. They are writing about substantial matters that tend to change less from generation to generation. Updike is almost not concerned with history; he is always looking for those elements in history that are constant. Saul Bellow sees the world deteriorating, but he really fulminates against it from a position of more or less fixed values. Bellow, I would guess, feels that European culture is perhaps the finest achievement of mankind and it is this that we're destroying. I agree with him. Two thousand years of European history, that's the family heirloom. But for all of the richness of Bellow's work, this is where I find him lacking intellectually; Bellow has no concept of why it is happening. He is just finky about it. He thinks it's awful and that people are stupid, they're degenerating. He just doesn't see the vast engines of destruction. He doesn't understand that totalitarianism is a matter of automatic buttons on TV sets. It's not just a matter of Hitler and the camps of extermination. I think Saul Bellow may be marooned too much in the idea of 'Is this good for the Jews?' I think that can destroy a good mind more than anything."

"BELLOW DOESN'T UNDERSTAND THAT TOTALITARIANISM IS A MATTER OF AUTOMATIC BUTTONS ON TV SETS."

OF ALL THE GREAT themes Mailer has written about, the one he has avoided is the one closest to him, his childhood. "I'm saving it," he says. "My last book. You have to save something for the end. And if I never get to write that book, think how annoyed everybody will be.

"I am not a typical Jew," Mailer says, although like most Jewish intellectuals his age he spent his childhood "rejecting Jewishness at a great rate." But he was typical in that he had a strong mother, to whom he gives a great deal of credit. "There have been two writers, Truman Capote and myself, who have had a very special development—we were both famous very early. Capote is wrecked now, but he didn't have a good Jewish mother, and that's half of it."

Mailer's biographer sketched his parents in stereotypical terms: Fanny Mailer, primeval force, who doted on her son; Barney Mailer, a weak, scholarly *luftmensch*. "There were no shadings to it," Mailer says. "And there was an assumption that I make pilgrimages to my mother in order to keep my sanity. It's not like that at all." In fact, he says, "my father was an elegant, impoverished figure out of Chekhov." He was "a dapper gentleman in a bewildering world, a man of such sentimentality that phrases like 'the passing parade' would always bring tears to his eyes. He was marvelously involved in himself. So involved that when he would write me a letter in college it would be fourteen pages long, but the first ten would be concerned with the curious sentiments he felt in himself starting to write a letter to his son. He was always analyzing his own emotions at all times. He played a shell game. What he talked about never had anything to do with what he was really feeling."

Mailer's voice, with its undertone of Oxbridge, is a direct legacy from Barney Mailer's South African accent, as is what he calls "that baroque element in my style, the sidewinder in me. That all comes from my father in some funny way." Barney Mailer's family moved from Lithuania to South Africa when he was boy; he trained as an accountant, served in the British army, arrived in America for a visit, and fell in love. The Mailers were married for life, "but they couldn't pass a bowl of soup to one another without spilling it," their son says. "My mother was fierce, she's loyal, but if I didn't mind her, I would have argued with her every day of my life. She's got a mind that could send you climbing up the wall. She is absolutely literal. She doesn't have a teaspoon of metaphysics in her, not a gnat's wing of mysticism."

An incident occurred when Mailer was thirteen: "I was to be bar mitzvahed at the best temple my parents could aspire to, which was hardly a number-one temple, even for Brooklyn, Congregation Sharei Zedek. I had a marvelous old Hebrew schoolteacher. He was a Marxist. Looking back on it, he was probably a Communist—I didn't know at the time. We were immensely poor, although my family was nothing if they didn't have middle-class pretensions. A relative had to come through with the gift so I was able to have the bar mitzvah party; it was all pretty desperate stuff. So nobody ever paid attention to the speech I was giving. It was taken for granted that I would give one of those pious, wonderful speeches that boys of thirteen give. But my Hebrew teacher smuggled in a terrific line. I stood up and I said, 'May I follow in the footsteps of great Jews like Moses, Maimonides, and Karl Marx.' There were all my wealthy relatives in their fur boas, and I saw this sort of shift in the animals, and the rabbi looked very pale. Well, I didn't know. I'd heard of Moses; the other two were somewhat strange to me. Years later, when I asked my mother about the incident, she gave me one of her odd little smiles, which means she's not going to tell me anything, but I knew what it was. She didn't care what the guy ended up doing—if he was famous and Jewish, that was good enough for her."

Fanny Mailer's determination kept the family going when "we were dead broke," Mailer says. After his father lost his job, it was his mother who took over, running an oil-delivery business. "My mother had a way of driving my father," Mailer says. "He'd go out looking for work and when he came home we'd throw our arms around him—I was about six and my sister two—and my mother would say, 'Ask Daddy if he got a job today.' He would shake his head sadly night after night."

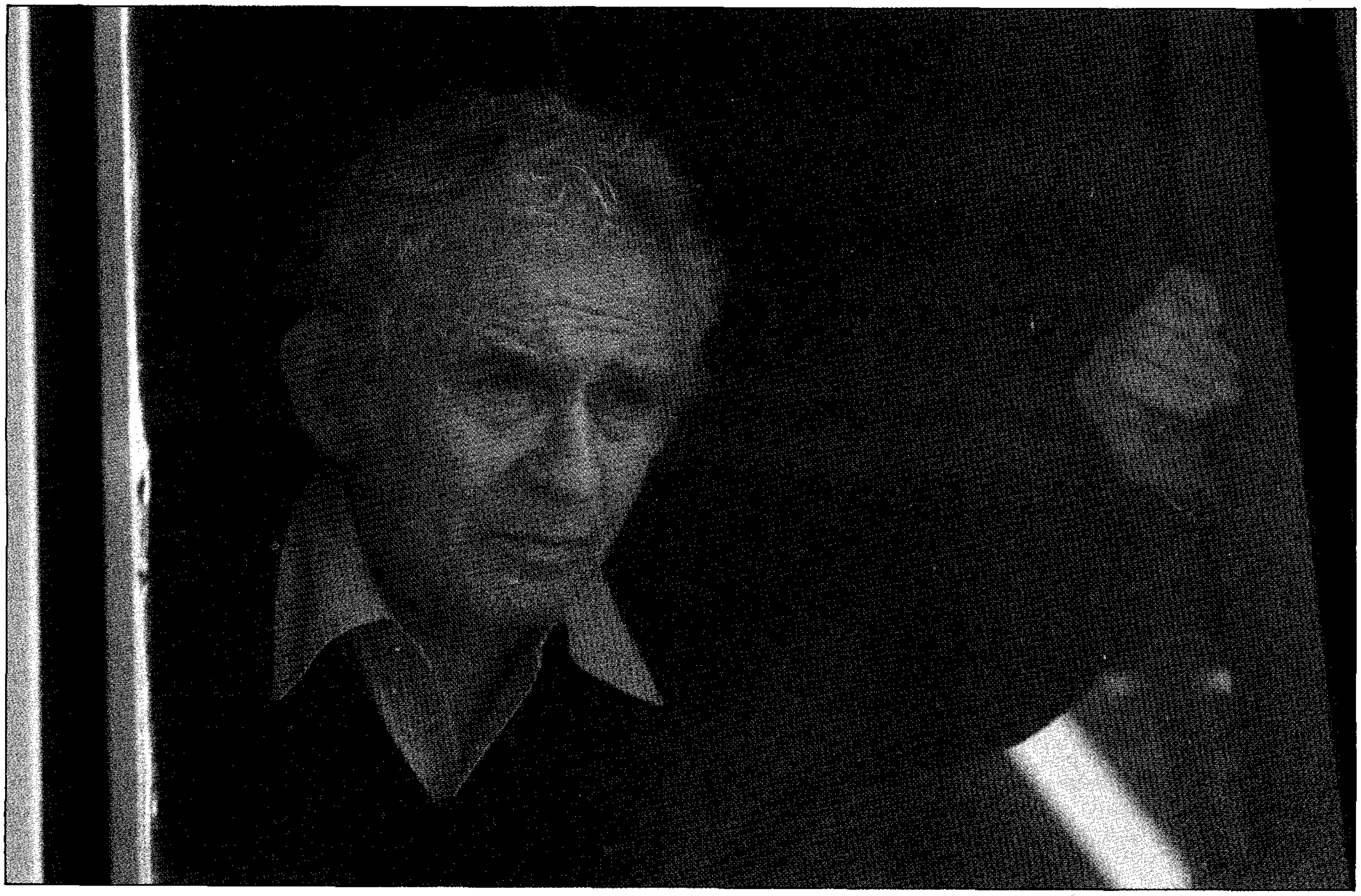
Her redemption came later. "When I published *The Naked and the Dead,*" Mailer says, "my mother hit the stratospheres of motherly pride and hasn't come down since. The joke I always make to her face is that if I took a tommy gun and shot up hundreds of people in a shopping mall, she would say, 'They must have said something truly awful to him.' "

A*ncient Evenings* BEGAN AS THE SAGA OF THE Mailer family, specifically "back in Russia with my grandfather as I imagined him." Mailer studied Hebrew for a year and was set to write about life in the ghetto when he came upon the writings of Isaac Bashevis Singer. "I thought, 'Oh, Lord, there is absolutely no need for this book.' " Meanwhile, the rumors had already started—Mailer, it was said, would be writing about a Jewish family in the time of the pyramids, the Mailer family. "That was all factoidal and to an advanced degree," Mailer says.

Inspired by André Schwarz-Bart's *The Last of the Just,* Mailer's plan had been to telescope centuries of history. "I'd read a chapter of H. G. Wells on ancient Egypt, and I was kind of taken with it, and my idea was I would start in Egypt and then go on to the Greeks and the Romans and acquire all that classical culture and have a marvelous time, taking it right up to the present. I know that sounds unhinged."

Mailer buried himself in research, read 100 books, inhaled *The Book of the Dead,* a classic work of Egyptology, and "didn't come up for air for a year." But when he finally did, he understood he would have to forget his plan to telescope history, that it would be Egypt and only Egypt that would concern him, however long it took. It has taken eleven years. During those years Mailer completed three other books, including *The Executioner's Song.* "I must say there was one bit of amusement that gave pleasure to many a day," Mailer says. "I thought, 'My literary betters are really going to have a tough time showing how I'm a journalist on this one.' "

For centuries, the behemoth of ancient Egypt has attracted,



AGING LION: *In* Ancient Evenings *he wants "to recapture the past in a certain way that hasn't been done."*

and often confounded, great writers from Shakespeare to Lawrence Durrell. Flaubert's Egyptian diaries were a classic of the form, but his attempt to fictionalize his travels in *Salammbo* was so disastrous that his friend Louis Bouilhet, after reading his manuscript, advised him, "Burn it." The inscrutable gods of the Nile did not deter Mailer. He was determined "to try to recapture the past in a certain way that hasn't been done, not even by historical novelists. I wanted everyone to lose the sense that they were reading about the past; I wanted it to be as palpable as our own present."

"EACH BOOK WAS AN ATTEMPT TO THROW A BRICKBAT INTO THE FACE OF THE ENEMY, WHOEVER THE ENEMY WAS."

Mailer visited Egypt only once, in 1974. The trip was unsuccessful: The Israeli-Egyptian war was just over, and Cairo was a war zone, the Nile closed to barge traffic. Mailer's only route to the pyramids was by car. "We arrived at the Mena House, where Churchill used to stay, and I discovered that now it was a goddamn motel they had redone with a huge swimming pool and people staying there who looked like rejects from the Mudd Club."

Worse, climbing the pyramids was forbidden, so Mailer had "to bribe a guide. At 6 A.M., there we were, racing up these pyramids trying to beat the cops before they came and clubbed this poor guide to death. I always thought when I got up to the top of the pyramids I would have an epiphany, but just as I got to the top, heaving and panting, my vision blurred, there were the smoke plumes of the police coming through the desert, so we had to race down just as the cops got around the bend.

"That was all of Egypt," Mailer says. "I thought, 'I've got to get out of here or I'll never write this book.' "

ALL HIS LIFE, NORMAN MAILER HAS FUNCTIONED best when he was convinced he was struggling: to pay his debts, to assuage his unconscious, as he puts it, or to solve a demanding problem of craft. *Ancient Evenings* was particularly hard for Mailer because during the writing of it he was afflicted with all three troubles—a desperate need for money, unrequited inspiration, and a technical problem. "I never was certain I would finish *Ancient Evenings* until I did. It was so difficult, the most difficult book I ever tackled. The choices were so many. That's why I never take Tom Wolfe seriously when he talks about the New Journalism as a higher form than the novel, because finally in the New Journalism your plot is handed to you, and once it is, you can concentrate on the writing. Plot is what drives me up the wall. The choices your characters have, the wrong choices they can make. I've had that experience in *The Deer Park* and in *Barbary Shore*, and it frightened me for life."

Some years ago, Mailer was interviewed by the editors of *The Paris Review*. "Whenever you get into real trouble," he said, "the thing that can save you as a novelist is to have enough craft to be able to keep warm long enough to be rescued.... Craft protects one from facing those endlessly expanding realities of deterioration and responsibility." "Deterioration in what sense?" the interviewer asked him. "The terror, let's say, of being reborn as something much less noble or something much more ignoble. I think this sort of terror depresses us profoundly." A few years later, Mailer would be working on his eleventh book, *The Armies of the Night*, but still he had to dwell in the abyss, to act as he had in his early years, "enormously paranoid ... as if the apocalypse was coming in a year or two."

Mailer says his apocalyptic attitude might have something to do with his early fame. "Being a professional writer and being successful are the same to me. If you arrive at age 30 or 35 or 40, you can say, 'Before success' and 'After success,' but the only book I wrote before I became successful was *The Naked and the Dead*, and I would have been in trouble even if it hadn't been successful, because I put everything I knew about life into that book. I had to start over for the next. As a farmer, I would have been dreadful. I would have just scourged the fields. Each book was an attempt to throw a brickbat into the face of the enemy, whoever the enemy was.

"It's only been in recent years that I've begun to think of pacing myself and having a literary career," he says. "I've been thinking a lot about John Updike in the past few months because his history is the exact opposite of mine. If ever there was a career where a man knew he had a fine talent and he had to protect it and work at it carefully, his is it. I think one of the reasons for his vast popularity now is because he's a lonely example of someone who had a fine talent and nurtured it. In this time of immense distraction, anyone who can truly exercise craft is to be admired."

But John Updike's fastidious example does not make Norman Mailer feel he has "lived the wrong life, that I should have stayed married to one woman. That would be like saying I should have been a Wasp. Updike's life is just another life; he might as well have been a French writer as far as I'm concerned. I don't say to myself that García Márquez lived a more sensible life than I did because he stayed close to the people. He had a people to stay close to. I don't."

IT IS LATE IN BROOKLYN HEIGHTS, AND EVERYONE IS tired; Norman Mailer is just back from Paris and Mitterrand's conference, Norris Mailer has spent the day moving out of her studio, John Buffalo is fighting sleep, Danielle and Betsy load the dishwasher. For Mailer, the day has brought an unpleasant advance notice of *Ancient Evenings* in *Kirkus Reviews*, a book-trade publication, Norris is worried about being able to afford a new work space, and Danielle and Betsy complain about finding decent men to go out with. Mailer is hovering around the kitchen, taking various photographs off the walls, reminiscing about certain special times, when his glance falls upon a collage he made years ago. His assemblage features a photograph of Hemingway, bearded and gray, as round as a stevedore, posed beneath a moose head with an enormous antler span. Just under the moose, Mailer glued a picture of himself, age 25, a skinny kid with a frizzy pompadour and ears out to Brooklyn, snapped at the very moment in 1948 he had come back from Paris, a celebrity-to-be, his accolades, criticism, awards, brawls, drinking, drugs, wives, children, excess, and immense discipline all ahead of him. "Look at that picture," Mailer says. "God, how thin I was. Isn't it strange, I've grown into Hemingway's body. I think he was 60 in that photograph, too. How strange, how damn strange."

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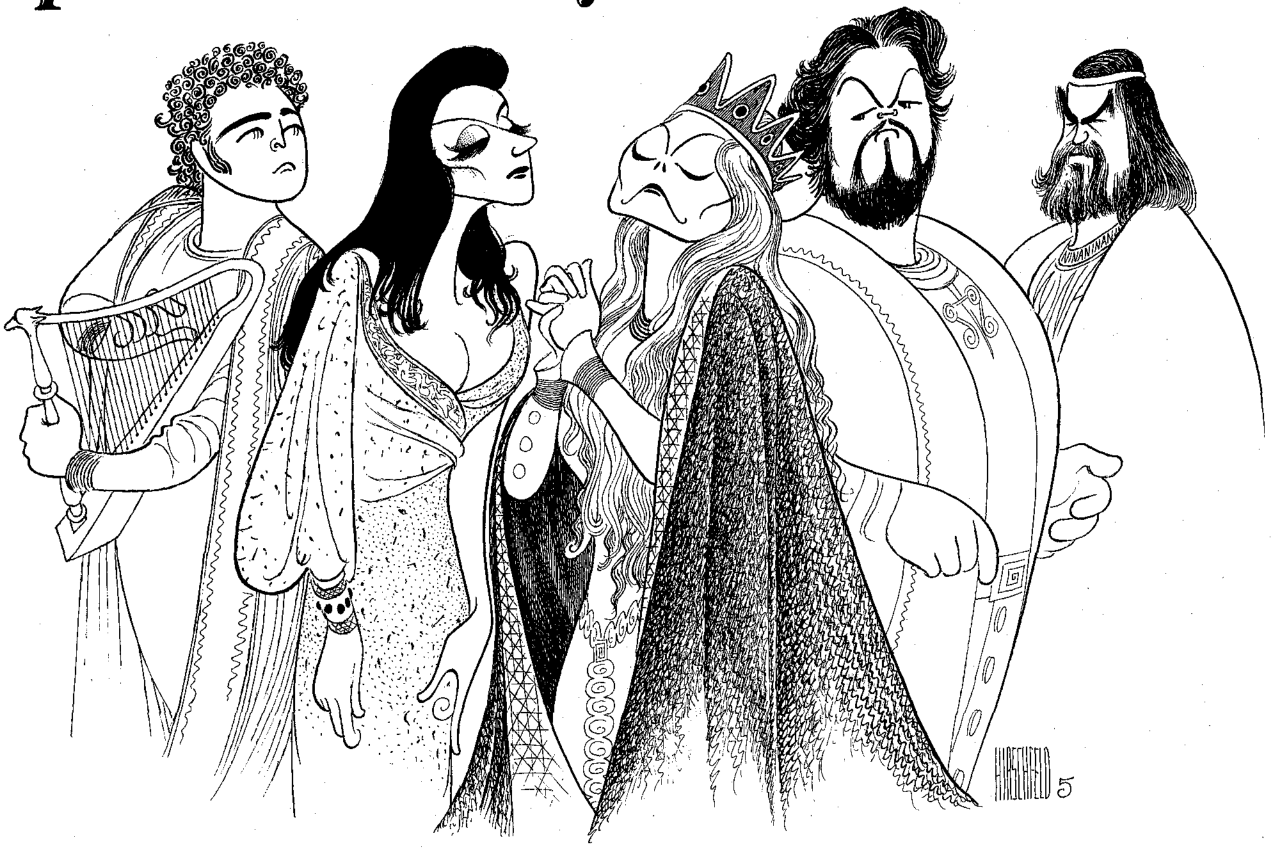

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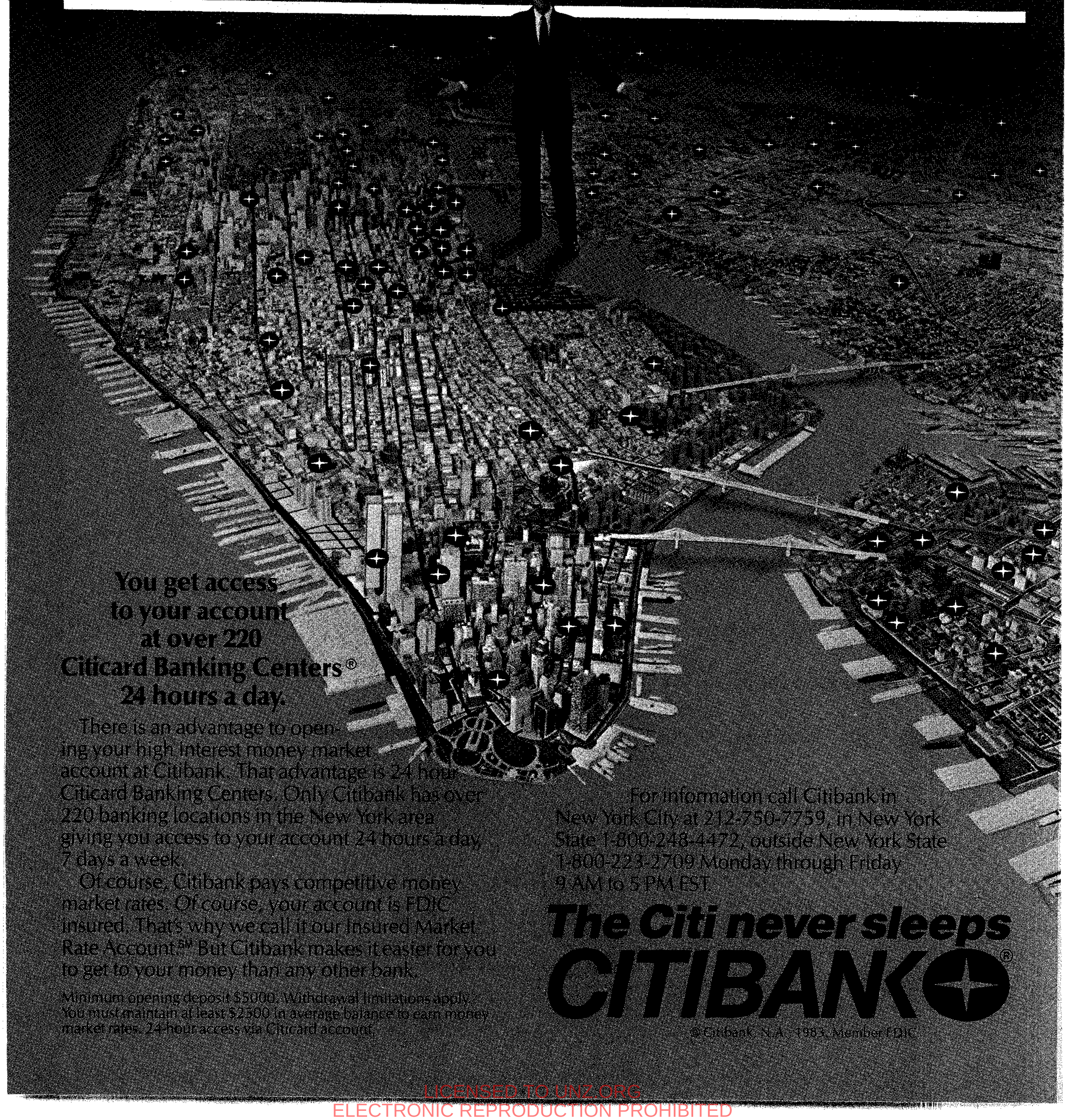

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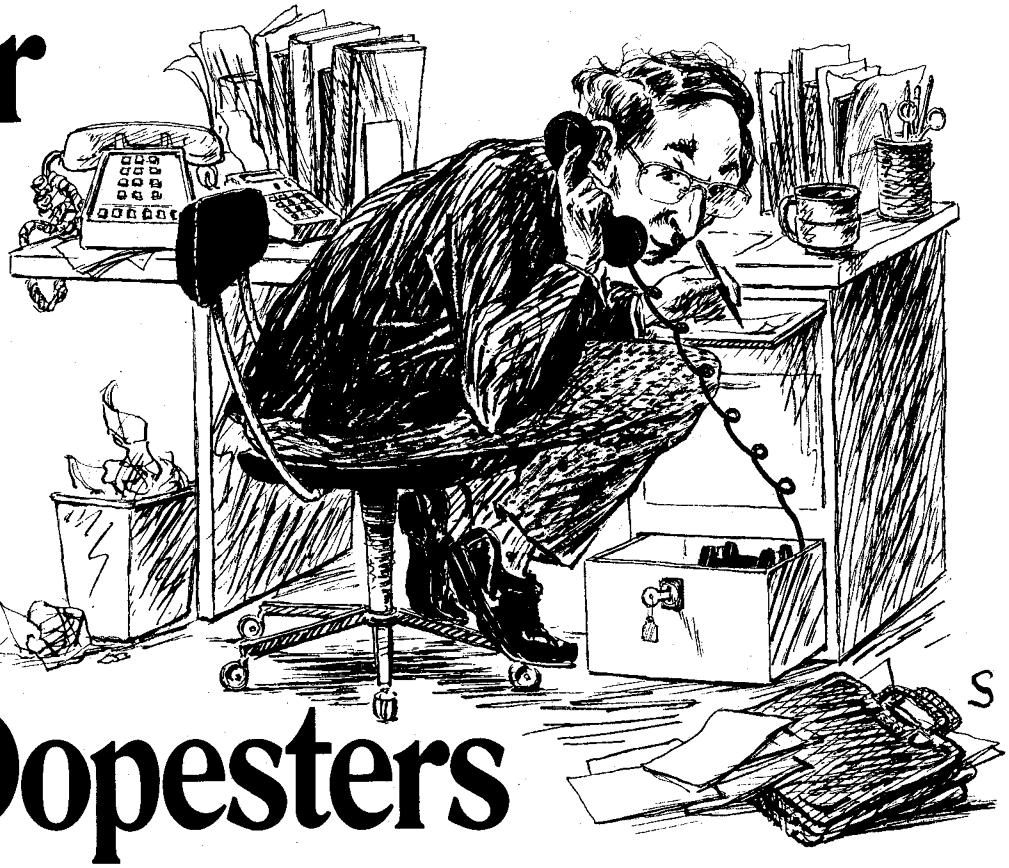
The War On Wall Street's Inside Dopesters



By Jack Egan

AS THE STOCK MARKET SPUTTERED and fizzled through 1981 and much of 1982, an odd group of nine New Yorkers managed to hit on one jackpot after another. Their consistency was uncanny, and they seemed to have a special knack for being where the action was—for picking companies whose stocks were about to shoot up in takeover bids. One man in the group earned $572,000 in a few days on a $77,000 investment in Marathon Oil options. A purchase of 4,000 shares of Garfinckel, Brooks Brothers, Miller & Rhoades for $137,000 produced profits of $51,500 in one day.

Other investments in stock and low-priced options on shares were also successful. The handful of traders compiled a record for spotting winning stocks that would have made the best broker take notice.

The people who did take notice, however, turned out to be investigators for the Securities and Exchange Commission. What they found was very curious.

The nine investors who were outsmarting the market weren't big-time speculators or M.B.A. whizzes, but a group of friends and relatives—four police officers, the former head of a teamsters local, a bank branch manager, an insurance-company employee, a lawyer, and the unemployed former owner of the Swirl and Curl beauty parlor, in Brooklyn, who is the brother of one of the cops.

The S.E.C. suspected that these nine men were trading on more than acumen. Last January, the commission filed a civil complaint detailing the profits and alleging that the group had received illegal "inside" information tipping them off to the upcoming takeovers. Just who—if anyone—did the tipping is not known. But the S.E.C. apparently suspects the culprit is someone connected with Sullivan & Cromwell, the blue-blooded New York law firm that handled a number of the takeovers in question.

By bringing the case, the S.E.C. hopes to expose the supposed wrongdoing—and force the nine jackpot traders to return the $1.2 million in profits they made in the deals.

THIS LOCAL ACTION IS JUST one of a series of similar complaints filed by the S.E.C. over the last two years in a major crackdown on trading with insider information. A lot of people think it's a crackdown that's long overdue. Unlike the often unreliable "hot tips" about companies that every stock-market investor hears at one time or another, inside information is specific, non-public data—the kind of dope that if disclosed could substantially alter a company's investment appeal and the price of its stock. People who trade on this information before it's made public can usually collect easy profits or protect gains. But their good fortune comes at the expense of those less informed investors who are their victims. Precisely because of its unfairness, trading on insider information is barred under the anti-fraud statutes of the Securities Act of 1934, which established the S.E.C.

Until recently, however, enforcement has been spotty at best. Though investors have been misusing insider data for years, the penalties for those who get

Illustration by Steve Salerno.

“. . .‘We want to get the butcher, the baker, and

caught are notoriously light. In civil cases, violators are essentially made to cough up their ill-gotten gains and promise not to do it again. They don't even have to admit they did anything wrong. “Right now, all the law requires you to do is put the cookies back into the cookie jar,” complained one federal-court judge last year while presiding over a case on insider trading. Criminal penalties exist, but criminal cases are rare.

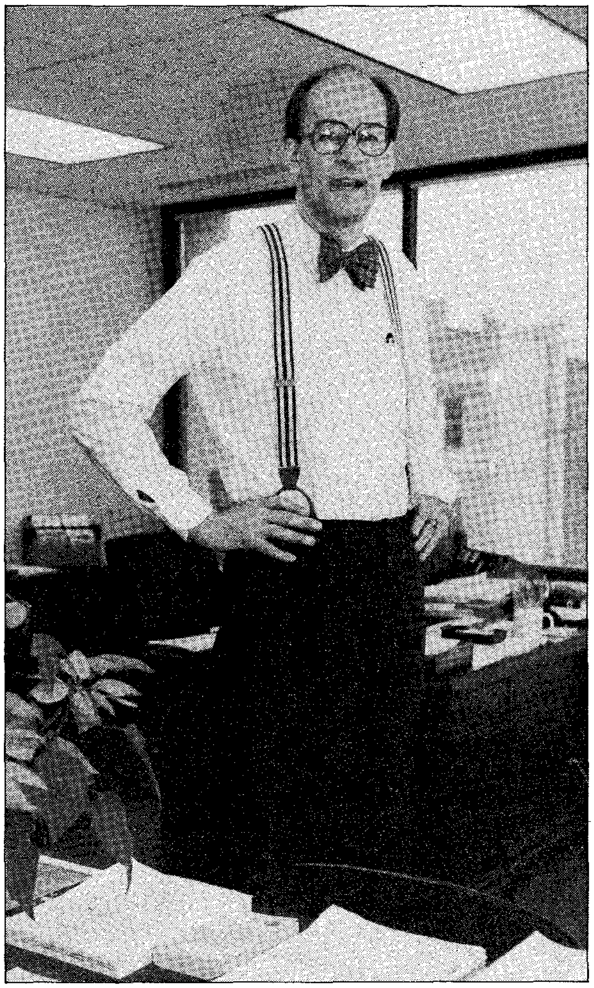
Stiffer punishments are being sought. But many people think that the problem is endemic to stock trading—and that even under the best of circumstances only a fraction of the violators will be caught.

Confusion over what's legal and what's not also hinders enforcement. This week, the United States Supreme Court will hear arguments in the strange case of Raymond Dirks, the former securities analyst who's been battling the S.E.C. for ten years. Though Dirks went to the commission when he learned of potential fraud at the Equity Funding Corporation of America, in 1973, he went to several big investment firms first—and they unloaded millions of dollars in Equity Funding stock before trading was halted. The S.E.C. censured Dirks, claiming he'd passed on inside information. Dirks insists he just passed on “rumors and unverified allegations” to his clients, and he's asking the Supreme Court to strike down the censure. It's hoped a decision will help clarify a very murky area.

S.E.C. Chairman John Shad—a Reagan appointee—isn't waiting for the court to act, however. He announced soon after taking office that the commission will “come down with hobnail boots” on violators. The newfound aggressiveness seems to have been ignited by the enormous profits at stake. The spate of takeovers in the last few years, combined with the development of the options market, has given investors with advance notice the ability to make astronomical gains that were impossible in the past.

For example, Thomas Reed, the beleaguered national-security adviser to President Reagan, was charged in 1981 with buying options in Amax, Inc., after learning that Standard Oil of California would probably make a tender offer for the company. Shortly after talking to his father, an Amax director, Reed bought $3,125 worth of options in Amax and sold them two days later for a profit of $427,000. Although he later settled with the S.E.C., controversy over his financial dealings continued to build, and last week he announced that he would leave the administration in April.

Over the last 3 years, the S.E.C. has filed more inside-information cases than it did in the previous 45 years of its existence. And the net has been cast far and wide, landing both big and little fish. In addition, the commission last fall reached a landmark agreement with the government of Switzerland to help the S.E.C. follow tracks of individuals who try to use secret Swiss bank accounts to hide insider trades.



High-level enforcer: *The S.E.C.'s John Fedders.*

TARGETS OF COMMISSION complaints have included corporate officials, lawyers, accountants, a Pentagon procurement officer, bankers, Arab investors, consultants, financial printers, and legal secretaries. Using an “all in the family” approach, the commission has also traced friends, relatives, and acquaintances who have gone along for the ride. University of Oklahoma football coach Barry Switzer was named in a recent filing, along with a number of other defendants. Johnny Carson's brother-in-law and an employee at Joanna Carson's health club were caught several years ago using inside information to buy shares in National Kinney Corporation, which at the time was discussing with Johnny Carson an arrangement to take over the Aladdin Hotel, in Las Vegas. They were forced to give up the profits.

“We're out to cover a lot of ground,” says John Fedders, the S.E.C.'s enforcement chief. “We want to get the butcher, the baker, and the candlestick-maker,” he says. Fedders concedes the difficulty of tracing a crime in which the critical act could be a whispered conversation over lunch. But by bringing a lot of cases and seeking maximum publicity, he's hoping to “raise the level of risk” and make people think twice before cheating.

He's also trying to squelch the view that insider trading is a victimless crime. “I have a feeling these days that I'm standing on the top of my desk, shouting, ‘These people are thieves,’ ” says Fedders. That would be quite a sight, since the enforcement chief, a former basketball player for Marquette University, stands six feet ten.

To catch violators, the S.E.C. relies heavily on computer monitoring by the different exchanges and on tips from third parties. Unusual trades are scrutinized. Big profits on low-priced options are examined particularly closely. When the S.E.C. finds a lead, it tries to move fast, says Fedders.

“On one recent morning I got a call from one of the exchanges,” he says. “The day before, they had noticed some aberrational trading in their marketplace. We immediately called the broker involved and got the name of the individual who had been doing the trading. By that afternoon, we had contacted that person. ‘You sons of bitches are everyplace,’ he remarked.”

“It's the perspiration effect,” observes Harvey Pitt, a former general counsel to the commission and now a partner in the Washington office of Fried, Frank, Harris, Shriver & Kampelman. “They're hoping to create enough sweat in people who might contemplate taking the chance. Everybody recognizes that

Photograph by Penelope Breese/Gamma-Liaison.

the candlestick-maker,' warned the S.E.C.'s top cop. . ."

they're not going to put an absolute stop to the use of inside information. What they are trying to do is create the impression that they are devoting so many resources to this area that there is now a greater chance of getting caught. And they have been very active."

MAKING A CASE IN THIS complicated area is rarely easy. The S.E.C. has spent fourteen months, for example, trying to locate the suspected leak at Sullivan & Cromwell in the case of the investor cops and their friends. (The nine defendants in the case, *S.E.C.* v. *Dominick Musella et al.*, are contesting the charges.) "This is a situation where we have identified the source of the leak institutionally, but we don't know who the person is, and that creates an emergency for the S.E.C. as an enforcement agency," Robert Romano, a commission trial attorney, told the federal court in Manhattan last January. "We have to find out who that person is. We have to move as quickly as we can."

Spotlight: *Reed earned a quick $427,000; Kassar sold Warner stock the day of the fall; Dirks is concluding a ten-year battle.*

For Sullivan & Cromwell—which has said it doesn't know of any leaks that came from the firm—the S.E.C. investigation goes to the heart of the partnership's integrity and confidentiality. But the failure to find the alleged tipper illustrates how hard it is to keep the lid on a tender offer.

Before the deal is announced publicly, a tender offer is usually preceded by lengthy preparations and strategy sessions involving not only corporate officials but squads of lawyers and investment bankers and their staffs. Although these firms use code names for companies, almost anyone working in proximity can learn what's going on. Law firms have strict rules against disclosing information, and require all employees to report regularly on their investments, but a number of top partnerships have been embarrassed by inside-information violations. Last year, a partner in Wachtell, Lipton, Rosen & Katz received a suspended sentence of one year in jail on criminal charges of insider trading that followed an S.E.C. complaint.

When the critical information is passed on to someone else, the trail can get even harder to follow. These are what might be called Aunt Emily cases. The tipper wants to keep his name off the transaction, so he calls his Aunt Emily in Dubuque and tells her to buy the securities involved. She cuts the tipper in if the deal turns profitable. Though this sort of thing probably goes on a lot, the scheme isn't entirely foolproof. If Aunt Emily has never bought anything riskier than treasury notes before, her decision to buy stock in an obscure company that suddenly gets taken over looks surprising indeed. That's the kind of surprise that invites S.E.C. scrutiny.

But what if Aunt Emily didn't realize that her stock tip was based on inside information? Though the tipper in that case may be guilty of disclosing corporate secrets, Aunt Emily hasn't necessarily violated the securities laws unless she knew she was doing something wrong. To be penalized, she had to know she was in possession of inside information. Her guilt also depends on the certainty of the information. A rumor from an underling at a company is different from a phone call from the president. But large, immediate gains on an investment are considered circumstantial evidence that the information was certain.

Of course, not every secret about a company is important enough to create a potential abuse. To be the basis of improper trading, the information must be "material"—significant enough that its disclosure could alter what an investor thinks a company's stock is worth.

A new corporate vacation policy, for example, wouldn't be considered material. A sharply reduced internal earnings forecast would—and anyone who trades while knowing that information before it is public risks committing a violation.

That sort of case involving Warner Communications, Inc., is now being looked at by the S.E.C. Last December, Warner shocked analysts and investors with the news that its Atari video-game division had suffered setbacks and that the company's earnings for the fourth quarter would be well below expectations. Based on this news, Warner stock plummeted from $51 a share to around $30 in a few days.

Shortly afterward, Warner chairman Steven Ross disclosed that Raymond Kassar, the chairman of the Atari unit, had sold 5,000 of his shares in the company on December 8, the day the disappointing earnings forecast came out. Kassar claims the trade was for year-end tax planning and didn't involve the use of inside information. He later rescinded the trade. Another top Atari officer sold 6,376 shares on December 1. Several others also sold stock at around that time. All deny wrongdoing. Ross said the information had been turned over to the S.E.C. A number of shareholders have meanwhile brought suits against the company.

OVER THE YEARS, THE COURTS have rarely drawn clear lines around what can and can't be done. In 1968, in the landmark Texas Gulf Sulphur case, a federal appeals court ruled that anyone with material inside information must either disclose it or "abstain from trading in or recommending the securities concerned while such inside infor-

Photographs: left and right, Wide World; center, Ed Kashi/Gamma-Liaison

“. . .One judge railed about investor ‘thieves’. . .”

mation remains undisclosed.”

The law became far murkier twelve years later, however, when the Supreme Court ruled in a case involving Vincent Chiarella, a worker for a New York printing company that handled financial documents. The most sensitive papers involved takeovers, and the names of the target companies were left blank until just before the deal was made public. But Chiarella was able to decipher who was buying whom by reading the descriptions of the unnamed companies and thus filling in the blanks. Based on his knowledge, he bought shares in takeover candidates and reaped profits after the tender offers were announced. This, the court ruled, was not a misuse of inside information, since Chiarella wasn't under any legal or financial obligation to anyone to refrain from using the secrets when he traded on his inside knowledge.

The confusing decision—there was a vigorous dissent by Chief Justice Burger—shocked the financial community when it came out. The ruling seemed to open the door for people who weren't in sensitive positions—like the hypothetical Aunt Emily mentioned earlier—to use inside information with impunity. But the S.E.C. insists that the case turned on a technicality and that no loophole exists in the anti-fraud provisions of the securities law. Later rulings have generally upheld the commission's power to move against inside-information violations of all kinds.

“The commission is comfortable that we have sufficient authority to proceed under the anti-fraud statutes,” says Theodore Levine, associate director of the Enforcement Division.

STILL, A LOT OF PEOPLE ARE hoping that the Supreme Court's decision in the Dirks case will establish clearer guidelines. Raymond Dirks was vice-president of a securities firm when he learned that Equity Funding—an insurance holding company whose stock had been a market favorite—might be involved in fraud. A former employee of the company had told Dirks that Equity Funding was writing phony insurance policies to inflate its growth. Two years ago, a lower federal court upheld the S.E.C.'s censure of Dirks for not going straight to the commission with this explosive information. Dirks has appealed the case to the Supreme Court, and, somewhat surprisingly, the solicitor general has filed a brief for the Justice Department opposing the S.E.C. and supporting Dirks's claim that he wasn't in possession of inside information. The brief also argues that the S.E.C.'s action might actually deter people like Dirks from coming forward with critical disclosures. By punishing Dirks, the brief implies, the S.E.C. may produce a chilling effect on federal prosecution of crime.

The solicitor general isn't the only person questioning the S.E.C.'s approach to inside-information cases. Some critics claim that the commission is grandstanding on this issue, while slowing down in the pursuit of more controversial cases of corporate misbehavior.

“It's like shooting fish in a barrel,” says one securities lawyer. “It's completely safe. Nobody can really be in favor of the misuse of inside information. It's an area where the commission can be very active and very righteous.”

The S.E.C.'s activism on inside information contrasts with its relatively passive stance on corporate-governance issues—an area that was a special target of Stanley Sporkin, the previous head of the Enforcement Division. Last year, for example, the commission declined to pursue allegations that Citicorp had secretly shifted currency transactions around the world to avoid paying taxes to various governments.

Other critics of the status quo complain that the penalties imposed on people who are caught using inside information are negligible. In San Francisco, Federal Judge William Orrick Jr. is presiding over one of several cases involving investors in Santa Fe International Corporation, an oil company. The S.E.C. charged that a number of people, including some officers of Santa Fe, had made more than $8 million in profits by knowing in advance that the government of Kuwait was planning to buy the company. “These are thieves we're talking about,” said Judge Orrick after the S.E.C. had proposed that profits merely be repaid without any admission of guilt. “The government is prosecuting people for stealing Social Security checks out of the mail, welfare frauds, and here these people come down and get a slap on the wrist. That isn't much in the way of a deterrence.”

A proposed settlement in the case is still awaiting Orrick's approval.

S.E.C. enforcement officials bridle at charges that they let people off easily. They point out that existing law limits the penalties. Moreover, “to be charged with fraud by the government *does* have an impact,” says the S.E.C.'s Levine.

More impact may be on the way. In April, the House will hold hearings on legislation to impose treble damages—three times the ill-gotten profits—on people who benefit from inside information. Strongly supported by the S.E.C., the legislation is expected to pass easily.

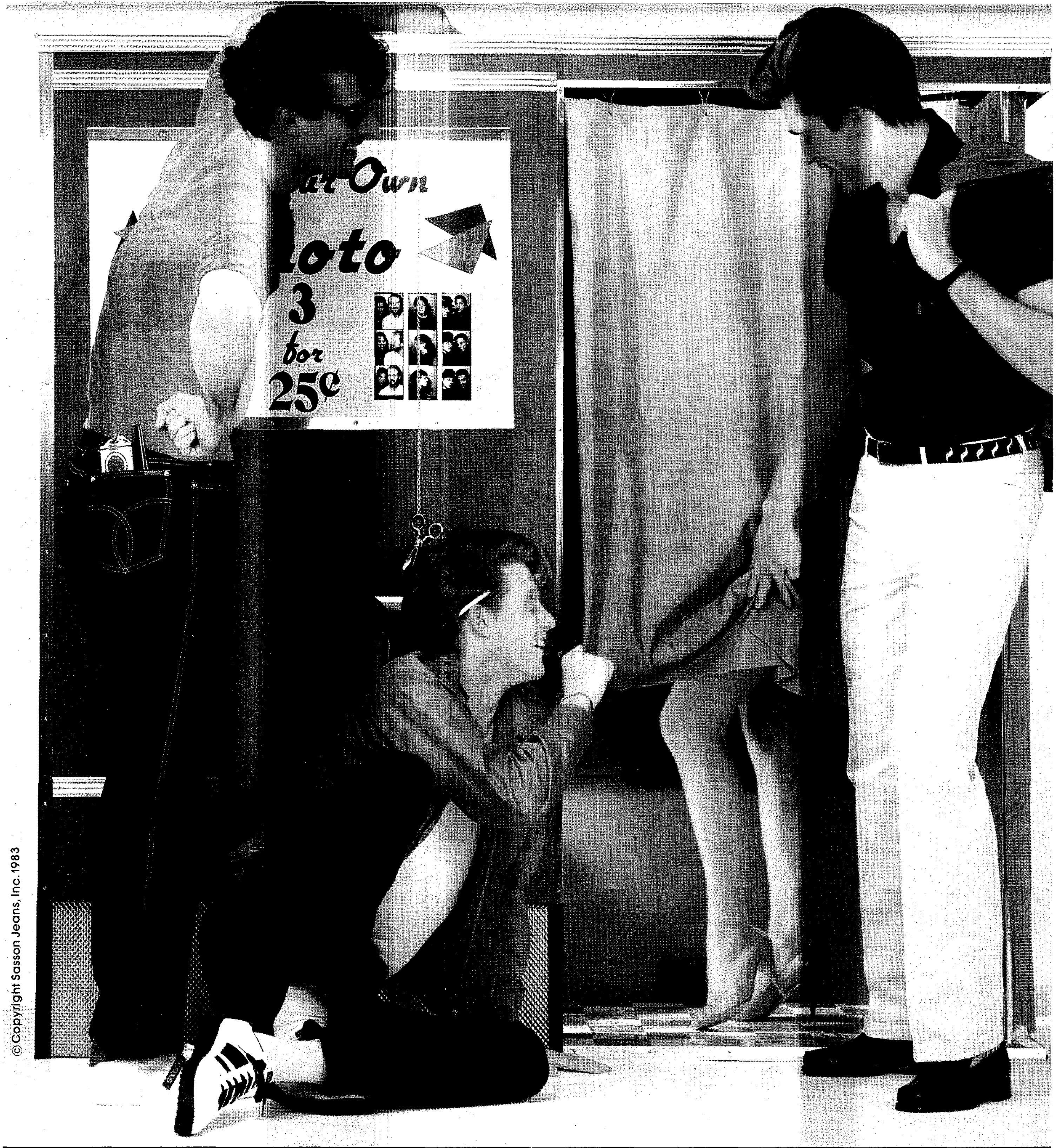
STIFFER PENALTIES, HOWEVER, won't solve yet another problem: the difficulty of distinguishing between inside information, which can't be the basis of trading, and *market information*, which can be. Market information is loosely defined as non-confidential knowledge about trades taking place in the marketplace—getting wind of an institution's plan to buy 100,000 shares of a company, for example. It's as easy to profit from market information as from inside information, and just as unfair, many people argue. But the S.E.C. maintains that the securities laws don't reach to market-information cases.

This can lead to controversial results—as, for example, in the case of Thomas Reed, deputy national-security assistant to the president, who last week announced plans to depart. Reed continues to insist he did nothing wrong in making a quick 14,000 percent profit in Amax stock. Nonetheless, he reached an agreement with the S.E.C. in December 1981 to put more than $400,000 of his Amax profits in an escrow account to pay back any judgment that may be entered against him.

At the same time, however, the S.E.C. did not take action against other investors—including several brokers at Dean Witter Reynolds, according to CBS—who also bought low-priced Amax options. The investors made over $2 million when the takeover bid by Socal was announced. A Chicago brokerage firm, O'Connor & Associates, has filed suit against Reed and Dean Witter, his broker.

Even putting aside the market-information issue, the S.E.C.'s handling of the Reed case has been called too lenient. Michael Barrett, the staff counsel for the House Oversight and Investigation Subcommittee, has even charged that the S.E.C. “took a dive”—a charge Fedders calls “baseless and irresponsible.”

Despite the criticism, one favorite S.E.C. concept—deterrence—may get a boost from the case. Until last week, the White House was insisting that the attacks on Reed were just partisan politics. But after his departure was announced, there seemed little doubt that the glare of bad publicity and the public outrage over Reed's financial dealings had helped do him in. If nothing else, the case seems to prove this much about the current system of enforcement: When a public figure is involved, the punishment may be not just a slap on the wrist but a kick out the door. ▬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MEN'S SPRING FASHION:

THE INTERNATIONAL STYLE

BY

ANNA WINTOUR
AND JEFFREY MILLER

PHOTOGRAPHED BY

GIUSEPPE PINO

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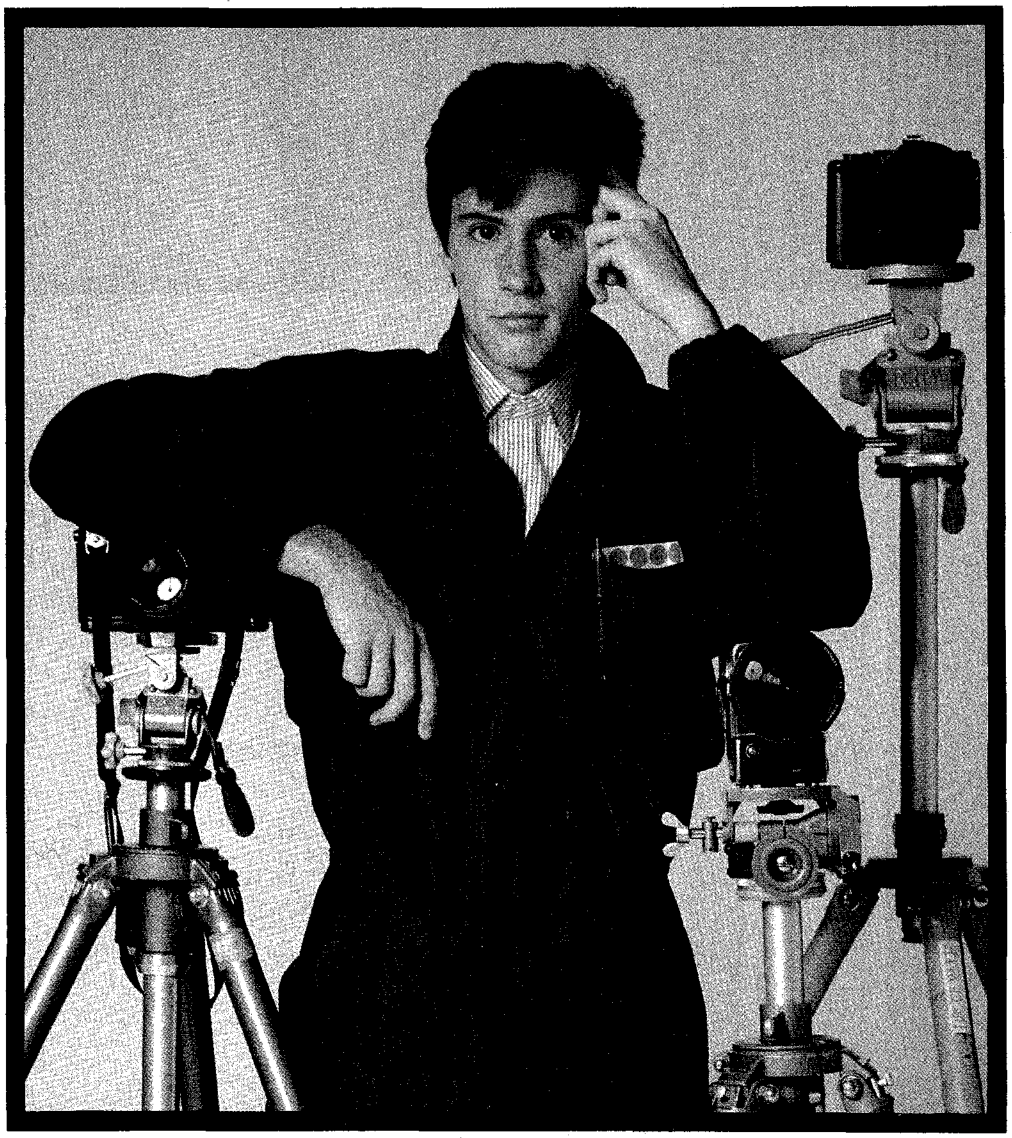


PHOTOGRAPHY ASSISTANT

ENGLISH CLASSIC

English-born Daniel Donovan, twenty, has worked with photographers David Bailey, Irving Penn, and Toscani. He lives in black: "It's the only thing to wear in New York."

Canvas jacket by Brown's of London, $145 at Charivari Men (2339 Broadway); long-sleeved cotton shirt by Turnbull & Asser, $80 at Bergdorf Goodman.

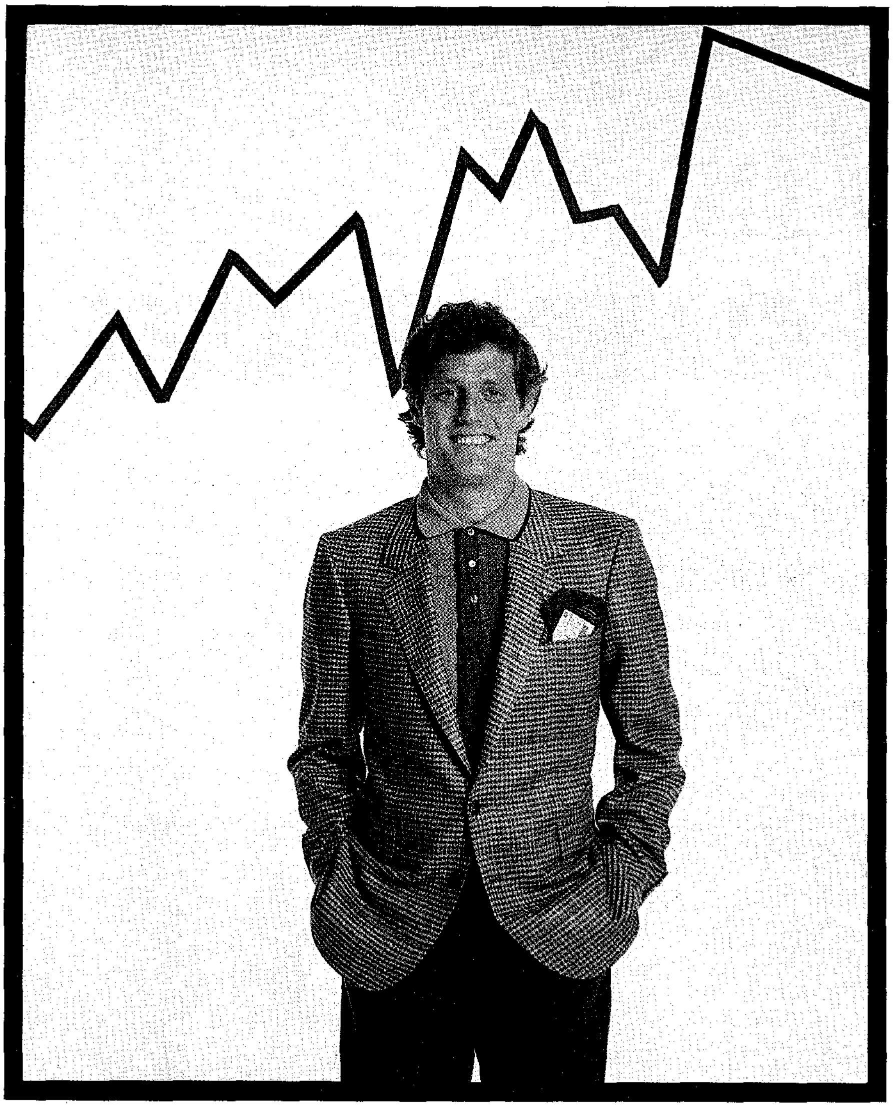
FINANCIAL CONSULTANT

BUTTONED-UP

The world of high finance remains "strictly pinstripes and ties." But 28-year-old G. Crossan Seybolt Jr., who spends many of his working hours at Shearson/American Express, Inc., selling tax shelters to clients in coats and ties, has social occasions when he could wear this plaid jacket. Buttoning the knit polo shirt up like a traditional dress shirt gives the outfit a kind of 1950s Burt Lancaster look. Which, for Seybolt, is probably a relief: "I'm tired of being told I look like a Kennedy."

Near right: silk-linen-and-wool jacket, about $395, and wool-flannel trousers, $150, at Bergdorf's and Camouflage (141 Eighth Avenue), and cotton shirt, $37.50 at Bergdorf's, Camouflage, Charivari Men, Macy's—all by Alexander Julian.

Hair: Recine for Jean-Louis David at Henri Bendel.

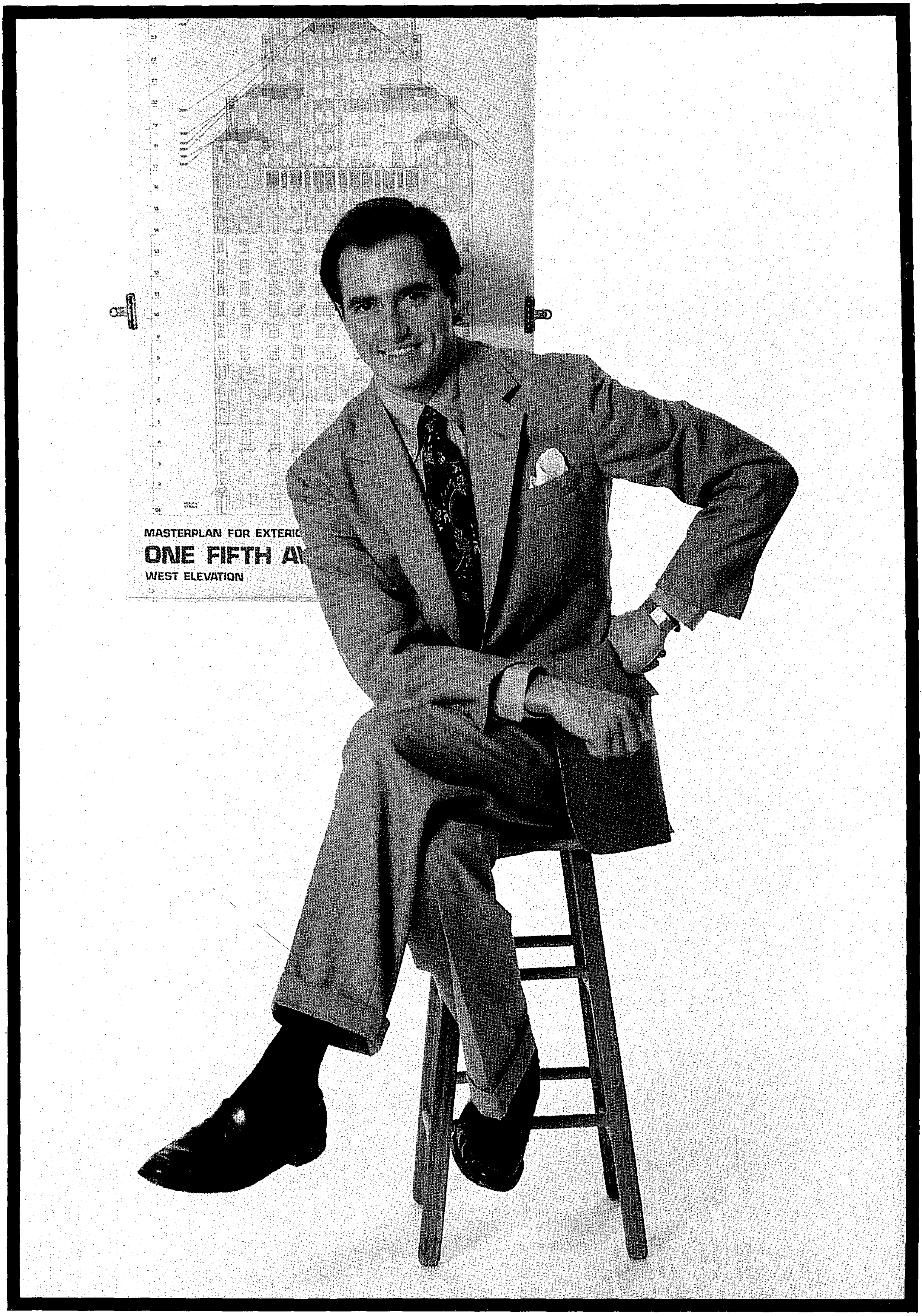


ARCHITECT

SUITING HIMSELF

"I basically wear what I like," says Lee Mindel, 31. It's a good thing Mindel likes suits and ties, because his world of high-budget residences and commercial properties in New York, Palm Beach, and Rio (he's a partner in Shelton, Mindel & Associates) requires "a certain etiquette." Mindel liked this "relaxed" English-cut suit by Alan Flusser. "It's 'honest brown'—something professional but friendly that I could wear to meet with the Landmarks Preservation Commission."

Right: wool-worsted suit, $525, and cotton-twill shirt, $90, by Alan Flusser, at Bergdorf's; brocade tie, $9 at Trash and Vaudeville (170–72 Spring Street); linen pocket square by Ashear Bros., $7 at Saks Fifth Avenue; watch, $675 at Cartier; loafers, $65 at Brooks Brothers.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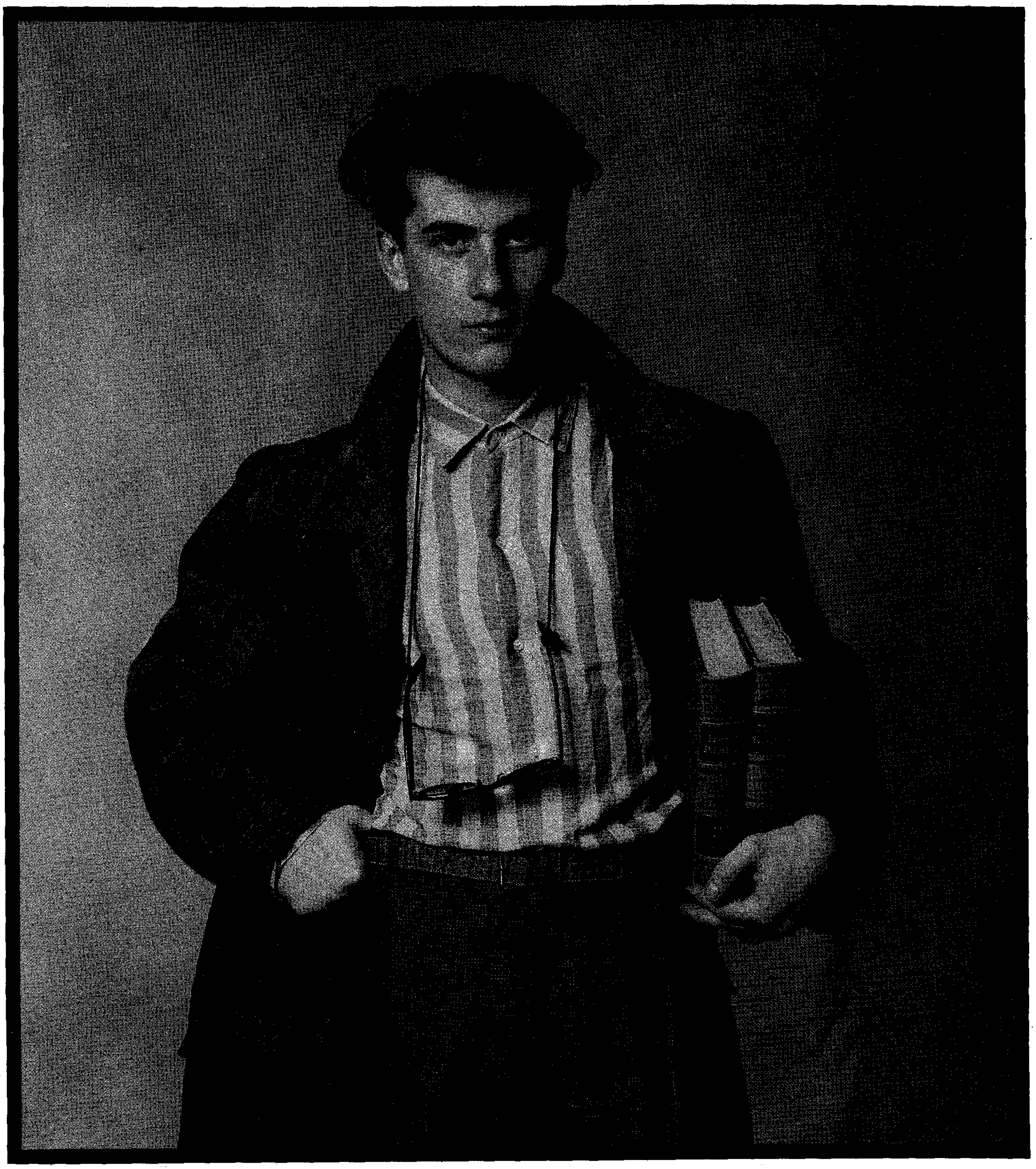
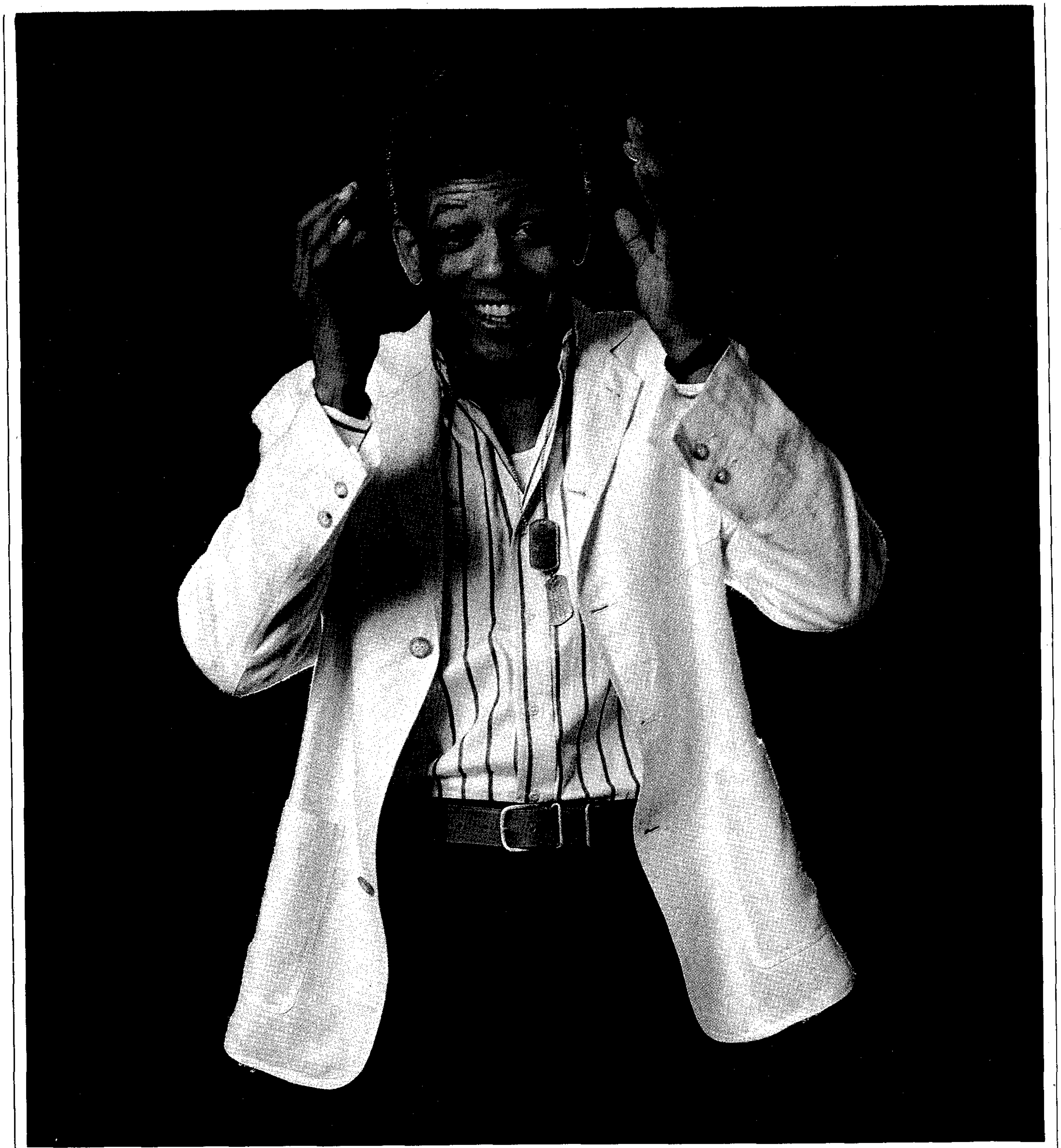
LAW STUDENT

MIDDLE GROUND

By day, Griffin Shay, 24, is a third-year student at the Columbia University School of Law. To pay his tuition, he spends four nights a week working as a disc jockey—at Zippers, on Union Square, and at Kamikaze, in Chelsea. "I think men my age have a new acceptance of fashion," he says. "There's a middle ground between punk and preppie. I started seeing clothes like these at the clubs. Now I'm noticing them at school as well."



By Perry Ellis: waxed-linen coat, about $350 at Bloomingdale's and Carol Rollo/Riding High (1147 First Avenue); linen pants, about $160 at Bergdorf's and in mid-April at Saks; linen shirt, about $135 at Barneys, Bergdorf's, Saks.

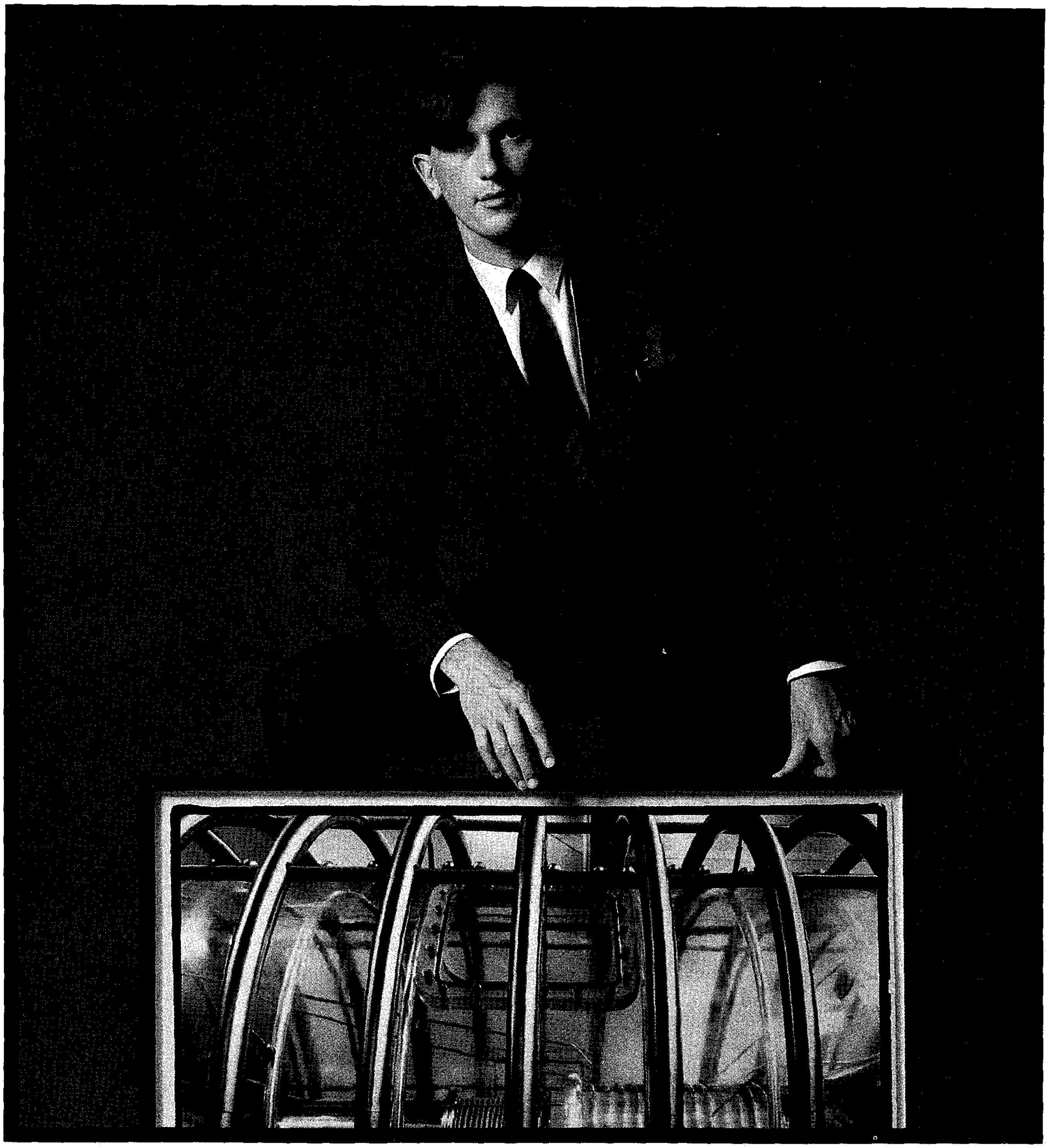


ACTOR

WORK CLOTHES

"All I do in New York is work," says Eugene Lee, a 29-year-old actor with the Negro Ensemble Company. Certainly not many actors can make that claim, but Lee has already starred in *A Soldier's Play* and opens next month in *The Trials and Tribulations of Staggerlee Booker T. Brown,* a comedy. Lee liked the casual clothes we put him in. "I'm a sneakers-and-T-shirt person," he says. "I could wear these things anywhere."

Linen jacket, about $120 at Sils Mara (995 Lexington Avenue) and Steve (97 Wooster Street), and cotton shirt, about $45 at Charivari Sport (2345 Broadway) and Clothes to Boot (256 Columbus Avenue), both by British Khaki; linen pants by Calvin Klein, $100 at Bonwit Teller and Macy's; belt, $50 at Barneys; watch, $295 at Tourneau (500 Madison Avenue).



INDUSTRIAL PHOTOGRAPHER

CORPORATE CHOICE

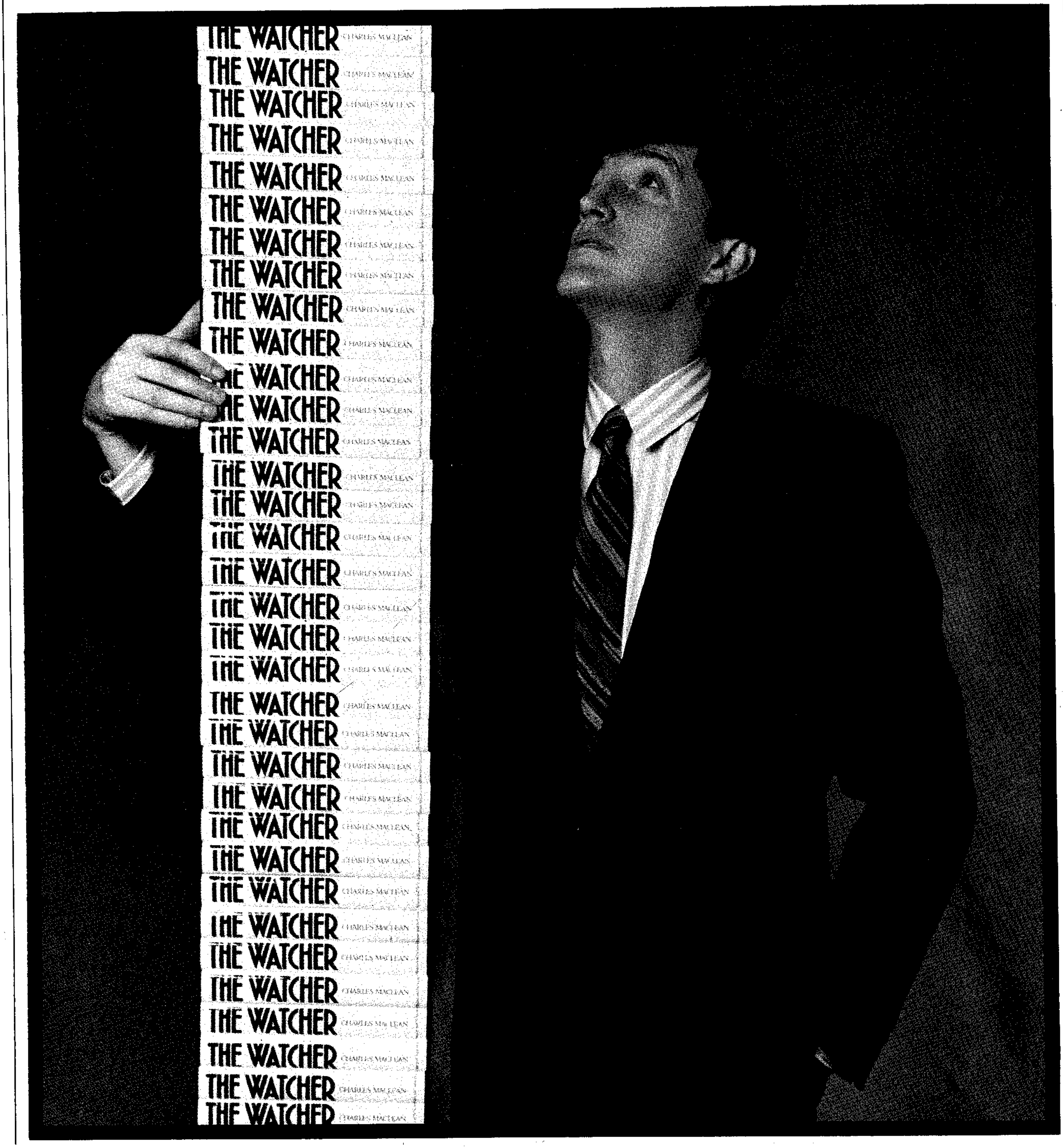
Doing corporate photography requires corporate clothing, says 30-year-old Kim Steele. What Steele wears is not so important when he's photographing, say, a particle accelerator like the one shown. If he showed up in a baggy suit or a loud plaid to take an official portrait of a corporate executive, however, Steele says, it "wouldn't go down well. Most executives don't notice what I'm wearing as long as it's dark, tailored, and simple." Steele liked this striped jacket because he could wear it after work as well.

Above: cotton-seersucker jacket, $275, and linen pants, $115, by Cerruti 1881, and linen tie by Basile, $38—all at Charivari Men; cotton dress shirt by Giorgio Armani, $50 at Barneys and Charivari Men; Indian-silk pocket square, $20 at Andre Oliver (34 East 57th Street).

BACK TO BLACK

Charles Maclean won't talk about clothing. He's too busy talking about his latest book, *The Watcher* (his first novel published in America, it's a psychological thriller—"somewhere between Stephen King and D. M. Thomas"—that has impressed critics but will surely upset the A.S.P.C.A.). Nonetheless, we know that Maclean wears nothing but black, so that's what we dressed him in. Scottish-born and "a youthful 36," he usually wears black sunglasses as well, but we made him take them off for our picture.

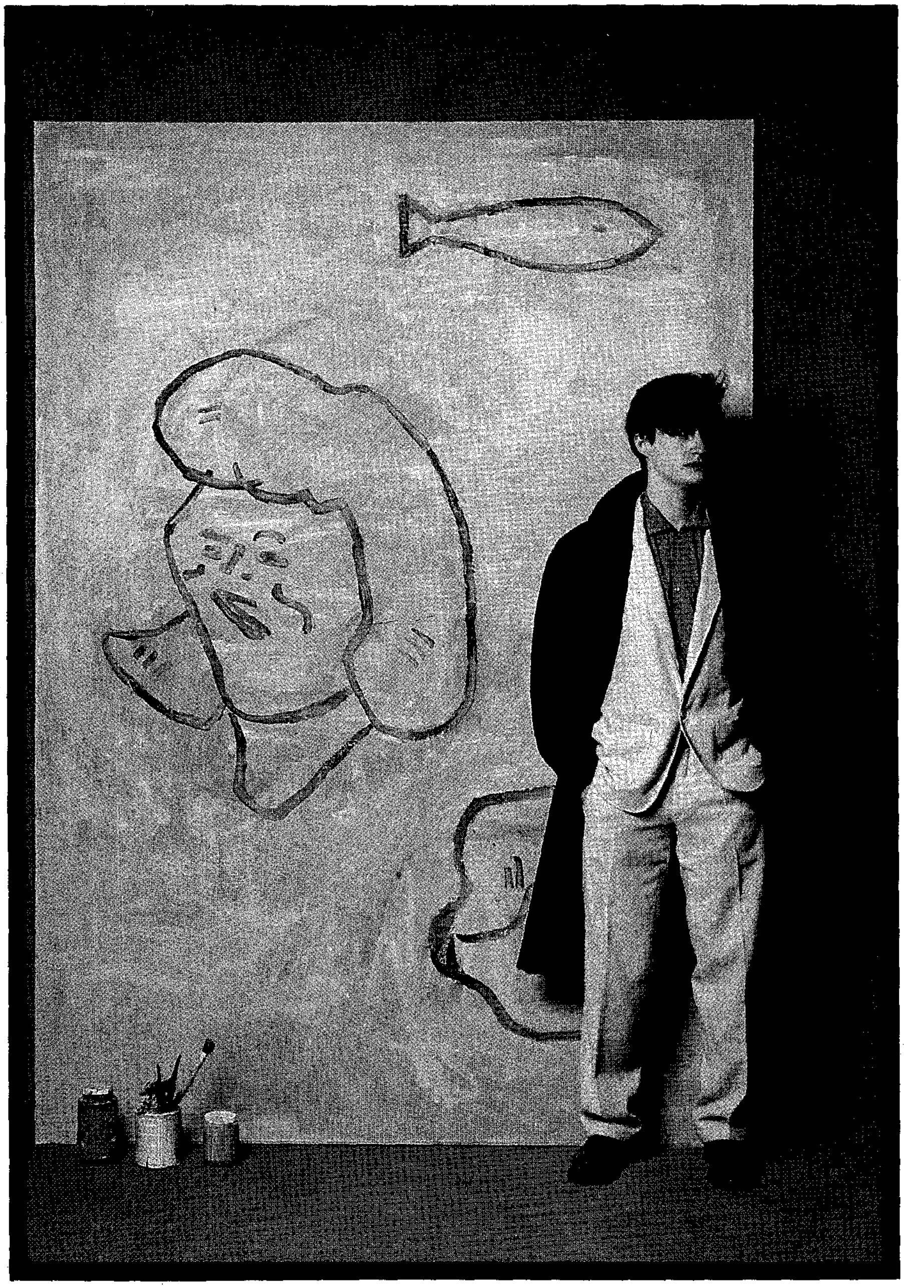
Cotton jacket, $595, and shirt, $165, by Gianfranco Ferre, at Bergdorf's; silk tie by Giorgio Armani, $35 at Barneys.



ARTIST

READY TO RUMPLE

Donald Baechler, 26, arrived at the photographer's studio looking full of the "suppressed melancholy" he likes to see in his art (this painting is *Fish Story*). It turns out he had been up all the night before, finishing work for his current one-man show, at the Tony Shafrazi Gallery, in SoHo. These ready-to-rumple clothes suited him fine: "I like my art to look as if it's been kicked around a little, and I feel the same way about my clothes."



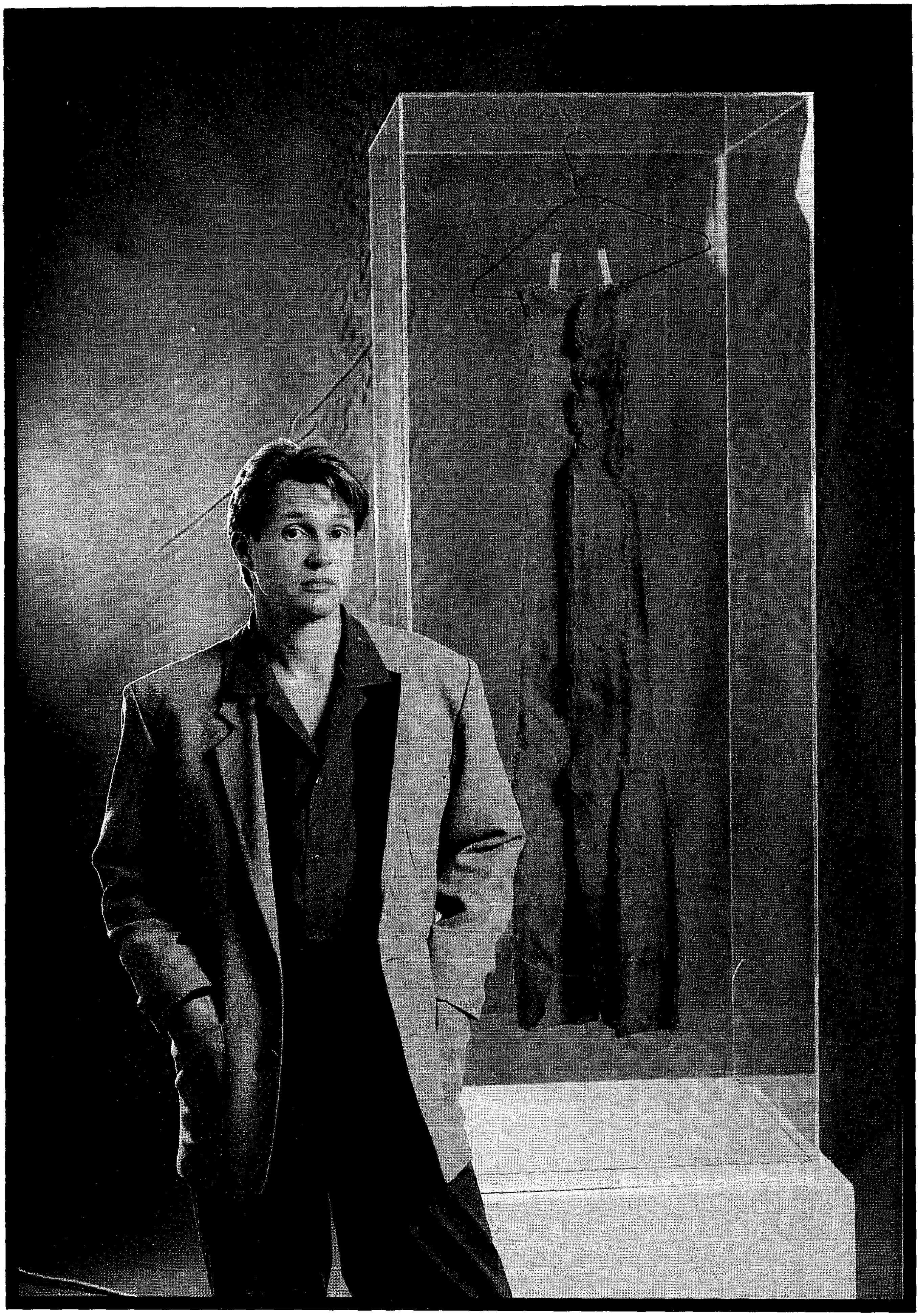
Above: Agnès B. rubberized-cotton raincoat, $160, cotton-and-linen suit (jacket, $135; pants, $70), and cotton polo shirt, $34, at Agnès B. (116 Prince Street).

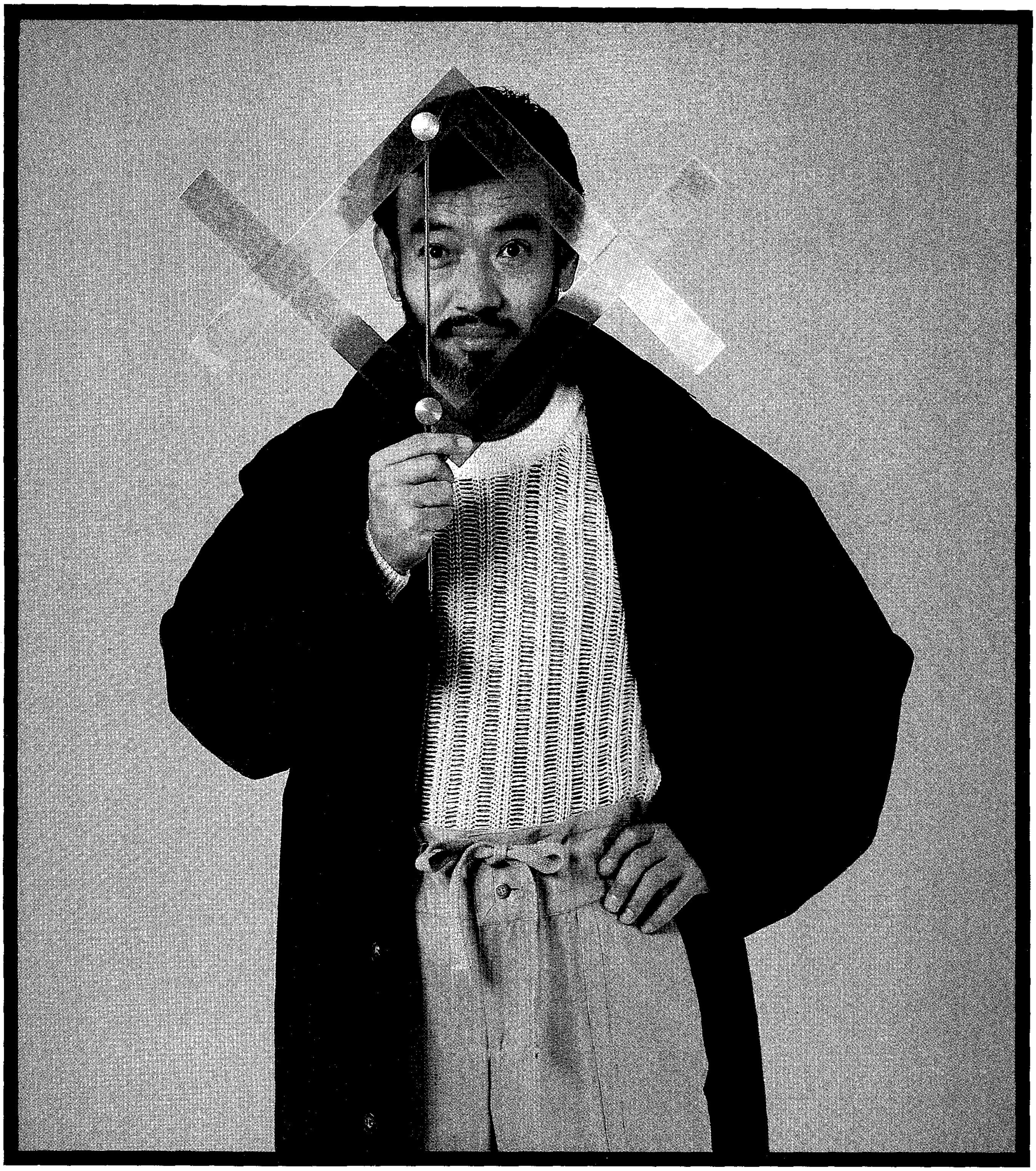
ART DEALER

STAYING POWER

At 35, Jason McCoy has been involved in art for fourteen years, working at the Marlborough Print Gallery, as director of Tibor de Nagy, and now as a private dealer, in partnership with Elizabeth Richebourg. McCoy handles a full range of twentieth-century masters, "from Matisse to Michael Tetherow" (that's a Claes Oldenburg soft clothespin behind him). "When you spend so much time looking at art, you develop an eye for the classically great or the fresh and exciting with staying power. I like to avoid fads in fashion too."

Right: silk-and-wool jacket, $225, and long-sleeved cotton shirt, $110, at Bloomingdale's; cotton pants, about $175 at Barneys, Bloomingdale's, Charivari Men; and cotton overshirt, about $125 at Bloomingdale's and Charivari Men—all by Kenzo. Belt by Gianni Versace, $125 at Barneys.





ART DIRECTOR

NO TIES

Kiyoshi Kanai, 44, met fashion designer Issey Miyake in Tokyo when both were in high school. And he frequently wears Issey Miyake clothes, for work and pleasure. "I'm definitely not a tie-and-shiny-shoe person," he says, and in his creative field—he is known for his innovative typography designs—he can afford to set his own dress standards. Kanai points out, though, that "more and more men are wearing whatever they feel comfortable in."

By Issey Miyake: cotton raincoat, about $560 at Barneys, Charivari Men, Dianne B. (426 West Broadway); cotton sweater, about $400, and pants, about $175, at Charivari Men and Dianne B. ■

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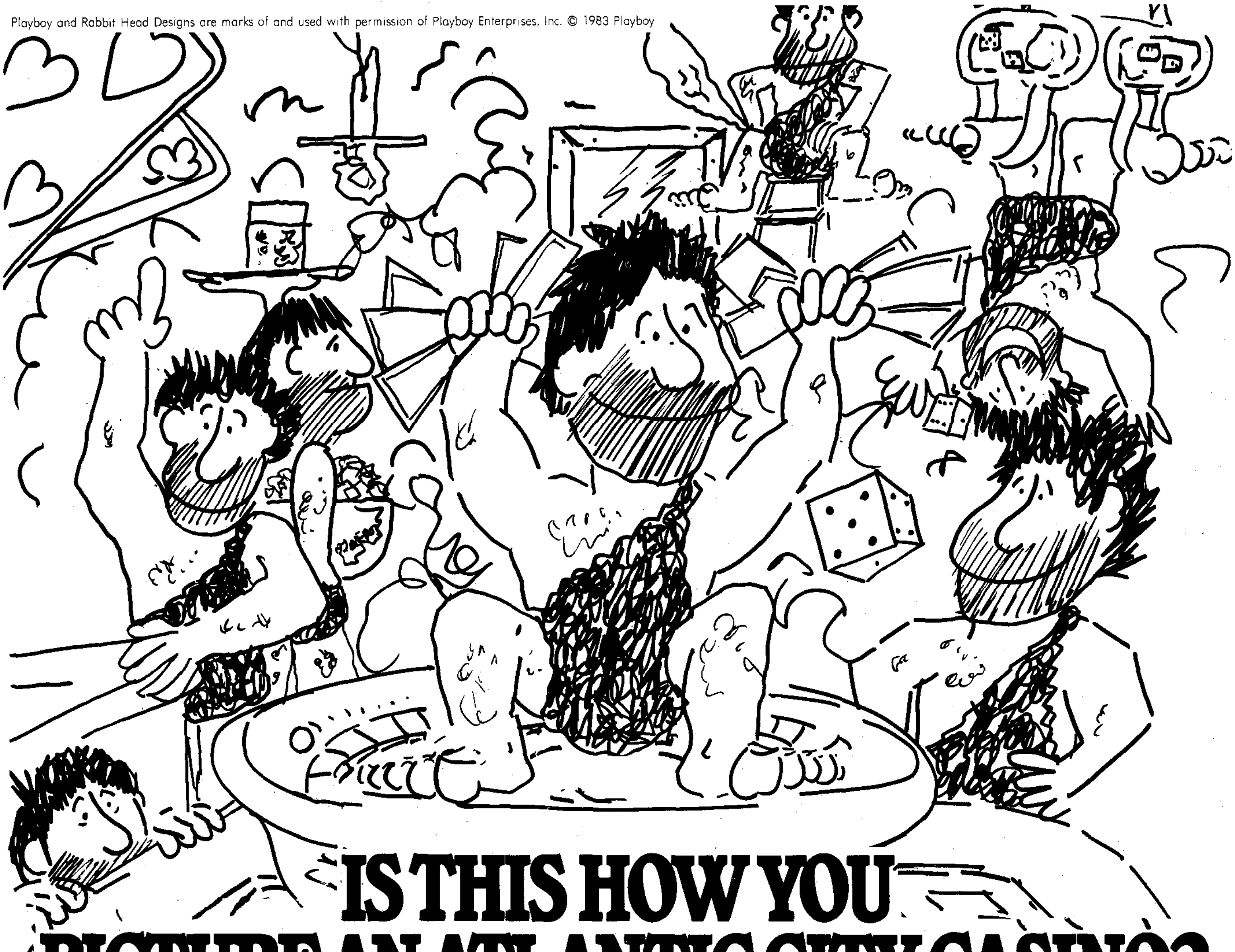

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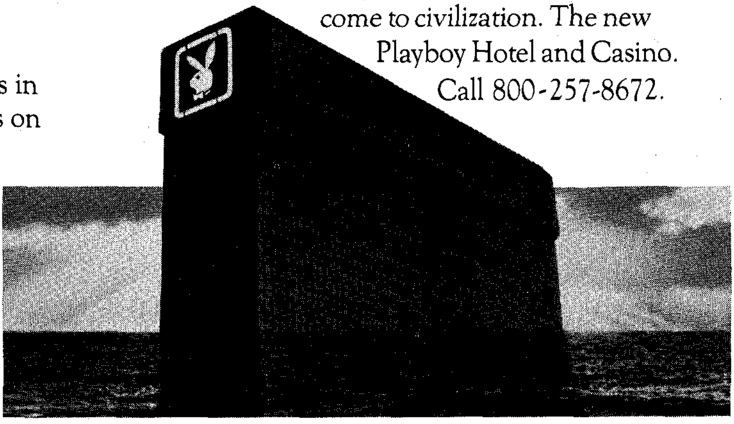

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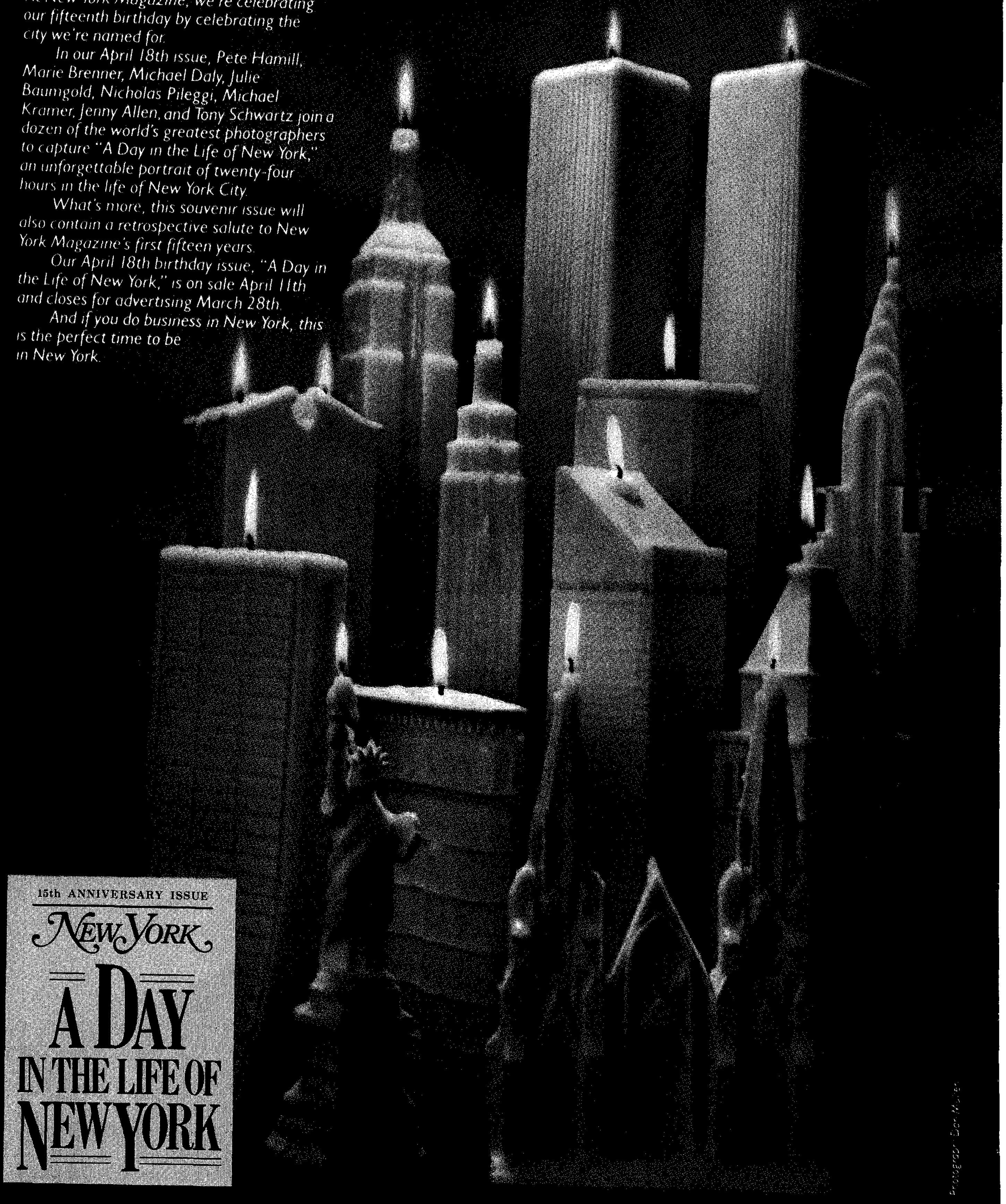

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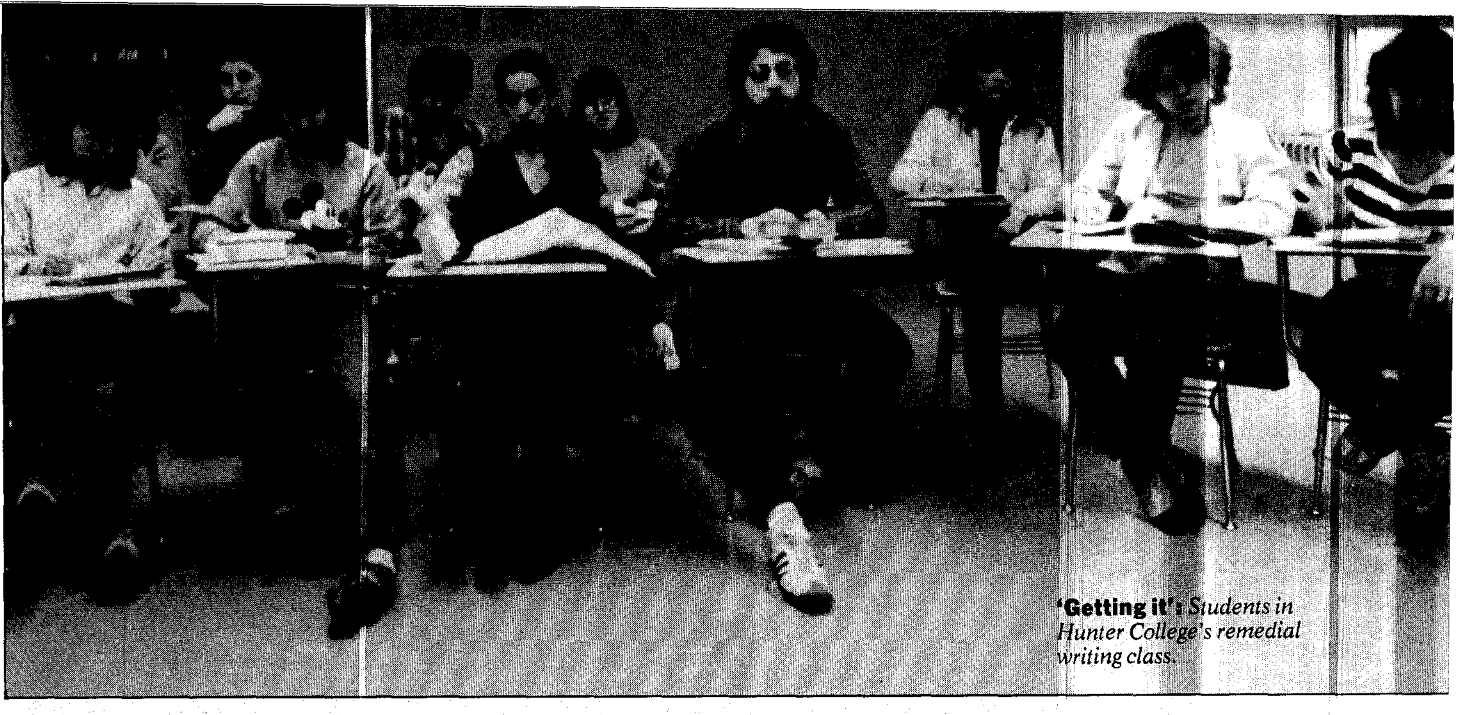


'Getting it': *Students in Hunter College's remedial writing class.*

The Education of Lawrence Chisholm

By Philip Ross

Giving New York's Have-Nots a Shot at College

ON A LANGUID SUMMER EVENING in 1968, Lawrence Chisholm and a buddy named Tony were walking home on a street that divided the black and white districts of Charleston, South Carolina. Lawrence, a tall, muscular eighteen-year-old, was at the moment high on alcohol and heady with the anger Malcolm X and Eldridge Cleaver had unleashed across the land.

Sauntering along, Lawrence finished a blurry monologue about how he and Tony were going to find themselves some women. When he looked to Tony for a response, Tony wasn't there. Turning around, Lawrence saw his friend 100 feet behind him, fighting with a white boy and getting the worst of it. Lawrence ran back and separated Tony from the boy. Lawrence began hitting the boy and might have killed him if people hadn't run out of their houses, screaming and calling for the police.

Lawrence and Tony escaped by climbing a cemetery fence and hiding behind tombstones. As they crouched in the darkness, Lawrence asked Tony why the white boy had picked a fight. " 'Cause I was trying to rob him," Tony answered.

An hour later, Lawrence and Tony emerged from the cemetery into the lights of a half-dozen squad cars. Lawrence was charged with assault and battery "of a high and aggravated nature." He spent the next fourteen months in the state penitentiary.

Fourteen years later, 32-year-old Lawrence Chisholm is doing time in another institution. He is sitting in a classroom on East 66th Street that Hunter College rents from Temple Emanu-El, holding open to page 295 a textbook called *English Skills.* Lawrence has been asked to read the sentence "Helen's purse was snatch while she walk by the police station" and to identify and correct any errors in verb endings. When he stresses the first syllable in "police," there are snickers from other black students who regard his southern pronunciation as an embarrassment. Lawrence ignores them.

"Should there be an 'ed' after 'walk'?" he asks.

"You bet," says the white teacher. "Why?"

" 'Cause it's in the past."

"Good. Anything else?"

Lawrence doesn't see anything else. Two or three hands shoot up, but the teacher ignores them. "How about 'snatch,' Lawrence?"

"Oh, yeah. That's past, too, so we gotta put an 'ed' on it."

"How about if the sentence were present tense? What would you do to 'snatch' then?"

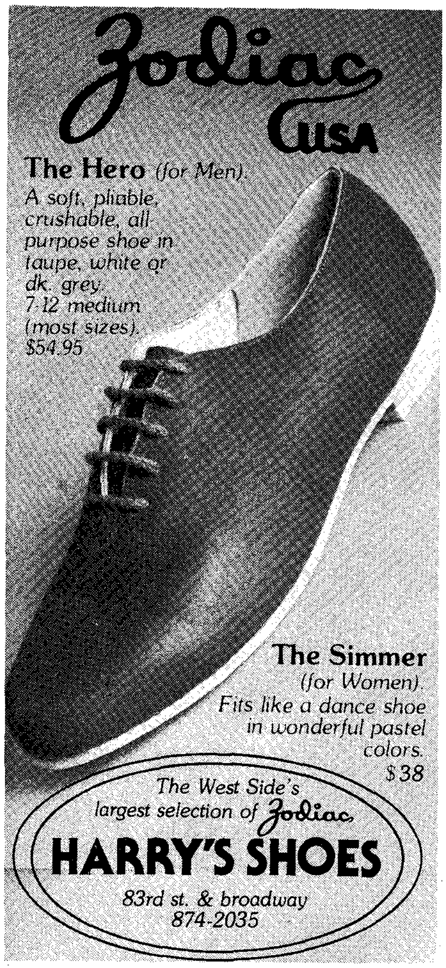
"I'd still put an 'ed' on it."

"Why?"

" 'Cause no matter what, it still ... what you call it? ... passive."

The teacher bangs his desk with pleas-

Photographed by Mark Haven.



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LAST 2 WEEKS

"...These students have gotten through high school without mastering basic grammar..."

ure. Lawrence's face lights up. "Goddamn," he says. "I think I'm gettin' it!"

SOMETHING SPECIAL IS HAPPENing at Hunter and the sixteen other senior and community colleges within the City University of New York (CUNY). People like Lawrence Chisholm are getting up at 5:30 in the morning, leaving their tenements and housing projects, walking through darkness to subway stations, and traveling for up to two hours to make an 8 A.M. class. They are doing this because they want to learn to write. Because they want a college education. Because they want to "get it."

Labor of love: *For the adjuncts, the payoffs are more than financial.*

The remedial writing course Lawrence and thousands of other CUNY students are taking is an offshoot of open admissions, a controversial program created in 1970 after minority groups pressured the city to open up its colleges to those who would otherwise never qualify. Under open admissions, only a high-school or equivalency diploma was needed for a free education. This is still true for the 1,600 of Hunter's 11,100 matriculated undergraduates who qualify under a special program for the educationally and financially disadvantaged. For the others, the establishment of tuition in 1976 (now $537.50 a semester), coupled with a minimum-high-school-grade requirement for entrance to the senior colleges (Hunter's 81 last fall was the highest), has had some effect on the makeup of the student body, but much of CUNY's overall population is on partial or total financial aid. The demographics look like this:

☐ Nearly half of the students are non-white.

☐ More than a third are 25 or older.

☐ Almost two-thirds come from homes where neither parent attended college, nearly a fifth from homes where the highest level of education was elementary school.

☐ Three-quarters work full- or part-time, and largely because of this, fewer than half receive their degrees in a four-year period.

Entering freshmen and transfer students at CUNY are given standardized placement tests in reading, writing, and math. Those who fail are placed in native-language or bilingual reading and writing courses and in remedial math classes, which they must successfully complete in order to proceed with a regular college program. Even at Hunter, surrounded by fashionable Madison Avenue boutiques and expensive Park Avenue co-op apartments, of the more than 2,000 freshmen and transfer students who entered last fall, approximately 900 were assigned to remedial writing.

These are students who have somehow managed to get through high school without mastering the rudiments of English grammar and composition, students who on the first day of English 014, the lower-level remedial course that Lawrence is taking, write a sentence like this: "The saddess thing wich has ever happen to me is when my aunt die four year ago."

YET THEY ARE NOT AT ALL dumb people; if an indictment is to be made, it is of a society that permits its young to write this way and then grants them diplomas. "This is the first time in my life I'm getting the essential tools," Lawrence Chisholm says. "Before, I didn't know if I was coming or going."

Until two years ago, Wendell Hauser was fighting his way out of the South Bronx with his fists. His record as a professional middleweight was promising—five and one—and there were dreams of big paydays ahead. The dreams ended during a pre-fight physical in Atlantic City when doctors discovered a detached retina.

Now Wendell is in a classroom across the hall from Lawrence. Soft-spoken, determined, he has a surprisingly large vocabulary, developed by looking up the meaning of words in books that had been recommended to him by a former girl friend.

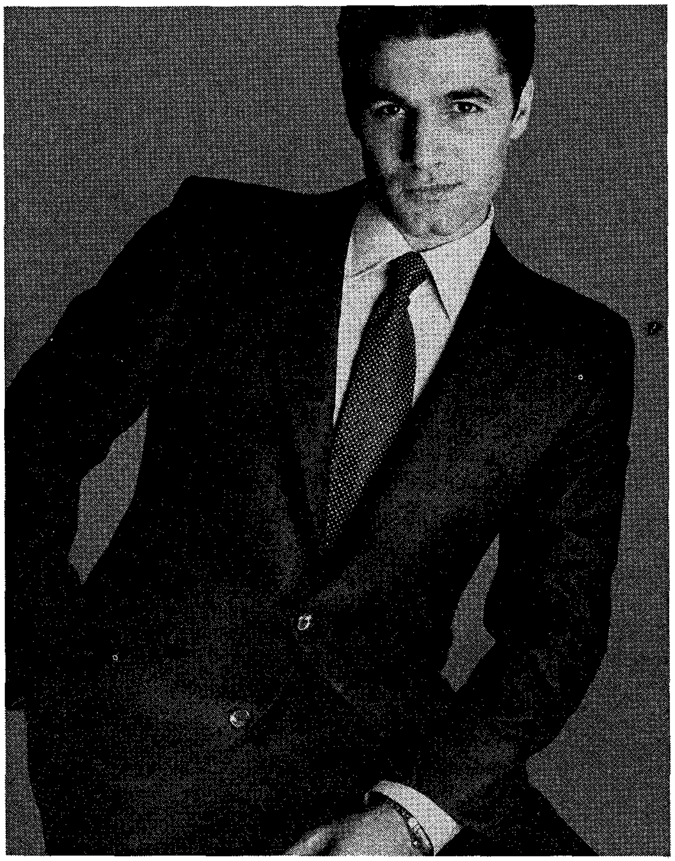
Although he sometimes misuses these words, Wendell has a more basic problem. Like many of his classmates, he has an especially difficult time with fragmentary and run-on sentences. It is hard for him to understand, for example, why "until she found a dead fish" is not in itself a sentence, or why "Lola didn't get into the bar the bouncer refused even to look at her fake ID" is more than a sentence.

Along with more than two-thirds of the 86 percent who stayed the course, Wendell passed the lower-level English 014 the first time around. Like nearly half his classmates last semester, he failed the higher-level 015, which focuses less on grammar and more on organization.

Yet Wendell has not been made to feel like a failure. His instructor has emphasized how much progress he has made, and, as is the case with most of those who come up short, Wendell is not about to throw in the towel. Although he has a full-time job as a messenger for a law firm, he is back in 015 this semester. "Sooner or later I'm going to make it," Wendell says. "I'm going to make it for the simple reason that I want to be something."

THE TEACHERS HELPING THE Lawrences and Wendells of New York are primarily adjuncts who conduct two classes that meet two or three days a week. Some adjuncts teach as a profession, filling out their schedules at other schools because CUNY limits adjuncts to two courses. Others are free-lance writers, Ph.D. candidates, and people who are otherwise busy raising children.

Adjuncts at CUNY must have a master's degree and are paid $28.36 for each



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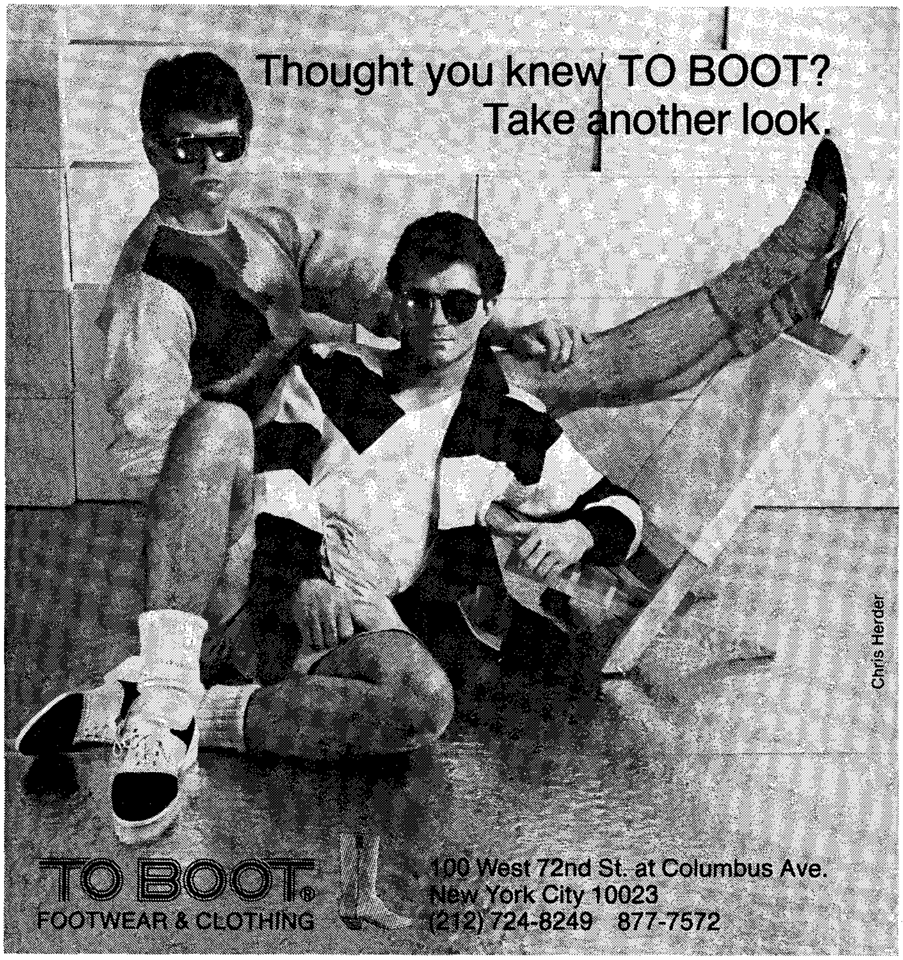
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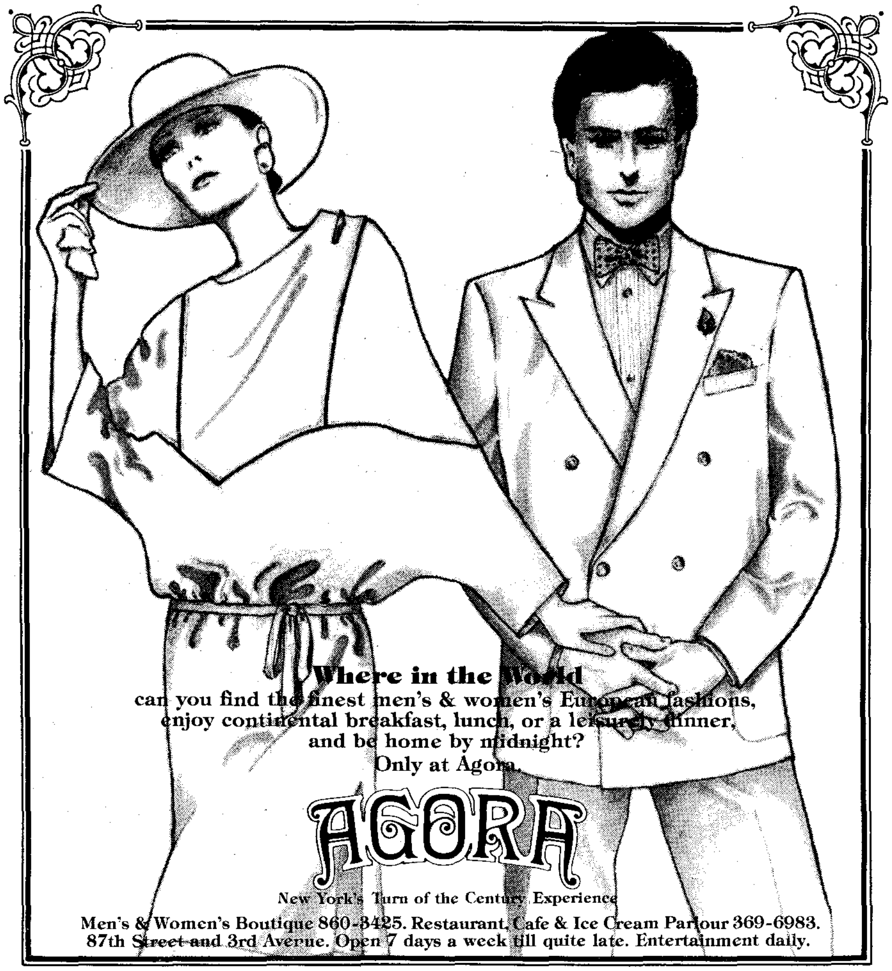
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teaching hour. This may sound like a lot, but most adjuncts agree that when they figure in time spent preparing lessons, going over papers, holding individual conferences, and attending departmental meetings, their actual hourly pay may come in at something less than the minimum wage.

Still, one hears very few complaints, and this is largely because of the intangible payoffs. At any given moment in a remedial classroom:

☐ A young black woman may be handing in a paper about her father in which she has concluded, "Dropping out of the fourth grade after his father passed away did not stop Ulysses from becoming a proud man. He has held many different jobs to earn money for his family. He never stop trying to provide the necessities that his mother needed. Now he is working even harder to provide for his own family. . . . I am very happy to type this paper. I couldn't be more proud of my father than I am today."

☐ A West Indian man who supports his three children by working the midnight shift as a chef's assistant at Windows on the World is hunched, bleary-eyed, over his desk, carefully checking the spelling and punctuation in the essay he has just finished about the way punishment was meted out in his family: "The marks from previous beatings had become permanent fixtures, forming a landscape of ridges across my back."

☐ A Puerto Rican woman whose high-necked blouse conceals a scar on her throat is winding up her account of being shot during a holdup in the supermarket where she worked: "Life comes and goes without us even realizing it. We have to accept what happens to us and just keep on living. The saddest thing is that there isn't any warning. There isn't any stopping the action."

MANY REMEDIAL TEACHERS add a dash of social work to their recipes for imparting basic skills. It is not unusual, for example, for instructors and students to exchange home phone numbers, or for a teacher to tailor assignments to meet individual needs. Adjuncts are careful to make distinctions between "black" and "standard" English, so that no stigma is attached to the former, and the latter is presented as an important tool to be used in most social and all educational settings.

They laugh with, not at, a student who writes,"If you break the law you will be penisized," or one who volunteers that the plural of "wheat" is "wheaties." But in the students' writing, strict adherence to grammatical rules is insisted on.

Not long ago, one adjunct took a walk with a student in Central Park after class. Though the content of the student's first

ADVERTISEMENT

Seymour Britchky's Restaurant Letter

November 1982

SALTA IN BOCCA

This is the lost restaurant, the remembered one. Perhaps it is only imagined, and never existed. It is, in any case, the model, the one from which the others departed — to become less and less restaurants, more and more public theaters, scenes of self display. Salta in Bocca remains the opposite of that. It is respite, where everything comes to a halt. You go there the way you go to your mistress's apartment. You do not leave a number where you may be reached. It is even pink.

Your host is a tall, thin, quietly dressed, Italian-accented gentleman. His manner of easy courtliness would be the envy of any aristocrat. Women love him. And so, apparently, does his staff — their unfailing politeness and discretion devolve from his. Even the physical restaurant has the good manners not to be distractingly prepossessing: a barroom, a dining room, and, beyond that, down a few steps, a smaller dining room with mirrored walls, which make it seem spacious. The rooms are rimmed with red banquettes, the walls are deep salmon-pink, the carpeting is dark, the linen is white, the light is soft. What few adornments there are achieve their purpose — the place does not seem bare. In fact it glows a little, is welcoming.

When hiding out here, you should try the food: the zuppa di vongole, hot little clams in their shells, briny and sweet, in a pool of parsleyed and buttery wine sauce; scampi saltati, three big sauteed shrimp, crunchy and vivid flavor, in a mellifluous sauce that is herbed, buttery, smooth; spiedino romana, the long multilevel, deep-fried skewered sandwich of bread, cheese, ham, dark and pully in its stout sauce of oil, chopped capers, anchovies. Or have some pasta: firm trenette, thin flat noodles, in a pesto sauce that is wildly fragrant of fresh basil, garlicky, buttery-rich; fettucine casalinga, broad noodles mingled with sweet peas, sauteed onions, and slivers of strong ham in a thick cream sauce; spaghetti al sugo, the familiar thin noodle in a well-seasoned and meaty dark sauce.

The red snapper is fresh, its sauce livornese heavy with cracked black olives, capers. Chunks of good sauteed chicken bathed in garlicky oil go as pollo scarpara. The livers of that bird go as fegatini di pollo veneta, and they are crusty, pink inside, come in an herbed and winy sauce that is threaded with onions. The veal paillard is of pale, tender meat, it is charred in its quick grilling, and it sparkles when lemoned. But the costoletta bolognese — a huge, butterflied veal chop stuffed with ham and cheese — is miraculous for how light it is despite the weightiness of its ingredients. You can get pungent sausages — coarse and crusty and spicy — in a dense marinara sauce that is thick with red peppers. All the vegetables are good, the salads spanking.

The ricotta cheesecake is cool and weighty, made lively by candied fruit. The St. Honore is of unimpeachable pastry filled with good whipped cream and chocolate cream. The house zabaglione tends to be low on marsala, a little bland.

You will find plenty of good wine for between $15 and $20. Three courses and coffee will usually be under $25, plus tax and tip. At lunchtime this peaceful repair can be a madhouse.

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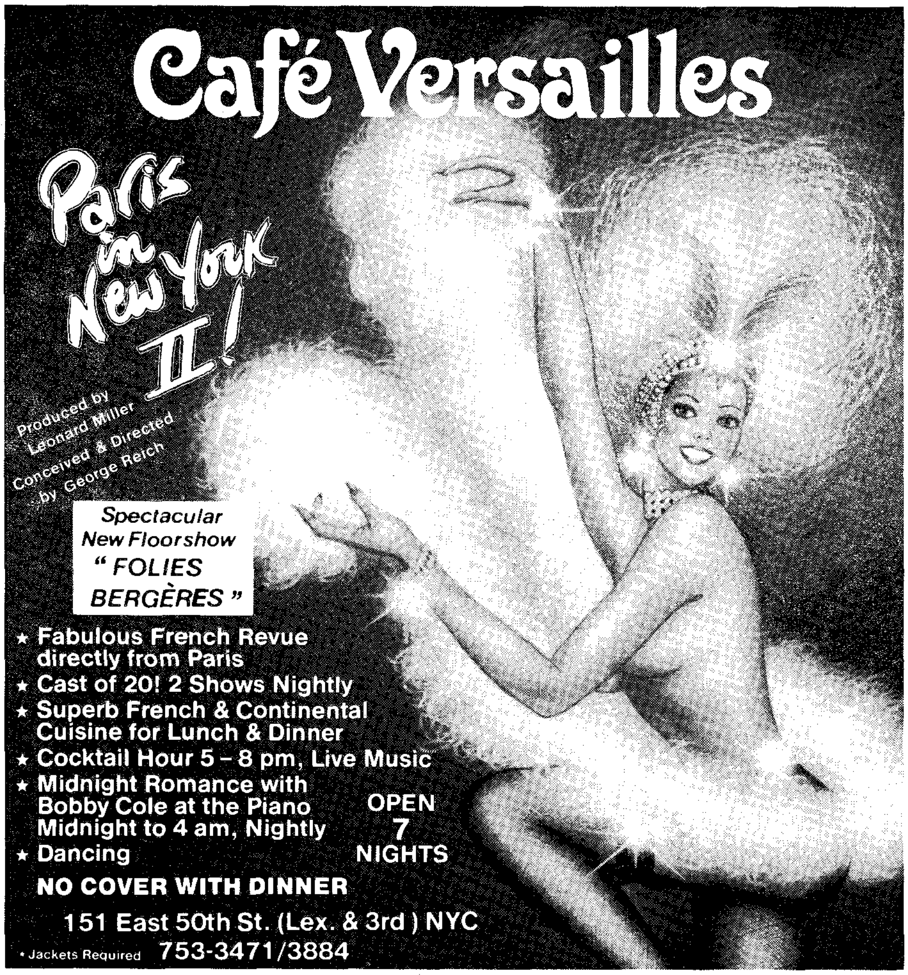
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few papers had been excellent, there had been gratuitous sarcasm and an odd excess of commas and semicolons. Sensing an underlying theme that transcended the rules of punctuation, the teacher suggested that perhaps bad grammar represented some kind of rebellion. Against what, the student asked? Against authority, the teacher said, adding that there were even more effective ways for an angry young writer to express himself. The student thanked the teacher for his time, but didn't say much else. In his next paper, the punctuation was nearly perfect.

To help overcome the frustration of not "getting through," many adjuncts develop a grab bag of motivating devices. They routinely play word games, bring in news clippings, and assign students to take over the class during grammar exercises. One teacher has a friend come to class each semester posing as an "evaluator." The friend proceeds to lambaste the teacher publicly, criticizing everything from his intellect to his sloppy dress. After the friend has left, the teacher reveals the scam, then asks the class to write papers describing exactly what just happened. Inevitably, totally different accounts come in; that in turn creates the springboard for a lesson on accuracy.

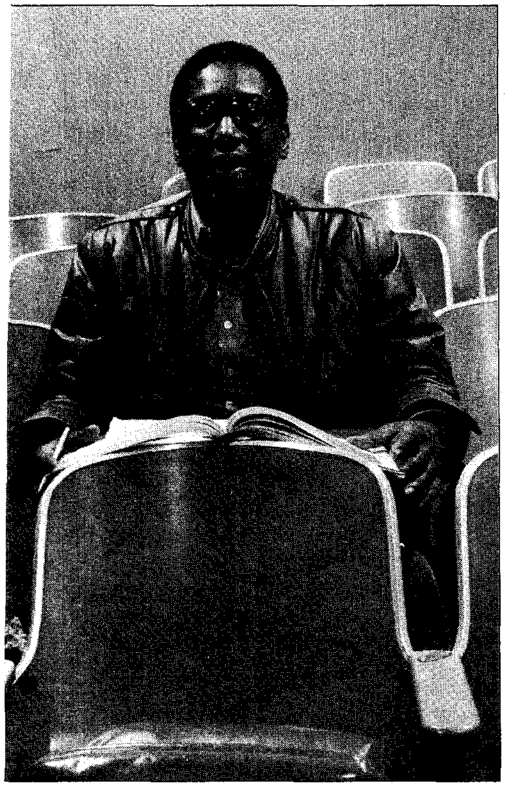
Meetings among adjuncts are spirited affairs. The choice of textbooks is frequently debated, and course content comes under constant review. The personal investment these teachers have is most obvious after finals, which are given on a CUNY-wide basis and graded by other remedial instructors. Awaiting the results, instructors can be seen pacing the room like husbands in a maternity ward, shouting in triumph because this particular student came through, groaning because that particular one did not.

"After you get the job, there's no way not to get involved," says adjunct Geoffrey Platt. "I've taught non-remedial courses where I spent my time polishing what was pretty good to begin with. In a remedial class, the feeling I have is that I'm helping to save people from the abyss."

Remedial teacher Ann Raimes puts it this way: "When there is a breakthrough at this level, it makes all the effort worthwhile. How do you explain the gratification of having a student come up to you after class and say she is beginning to actually *like* writing? Or a student you had ten years ago, a Haitian immigrant who went on to become a big success in the record business, who still sends you poems he is writing?"

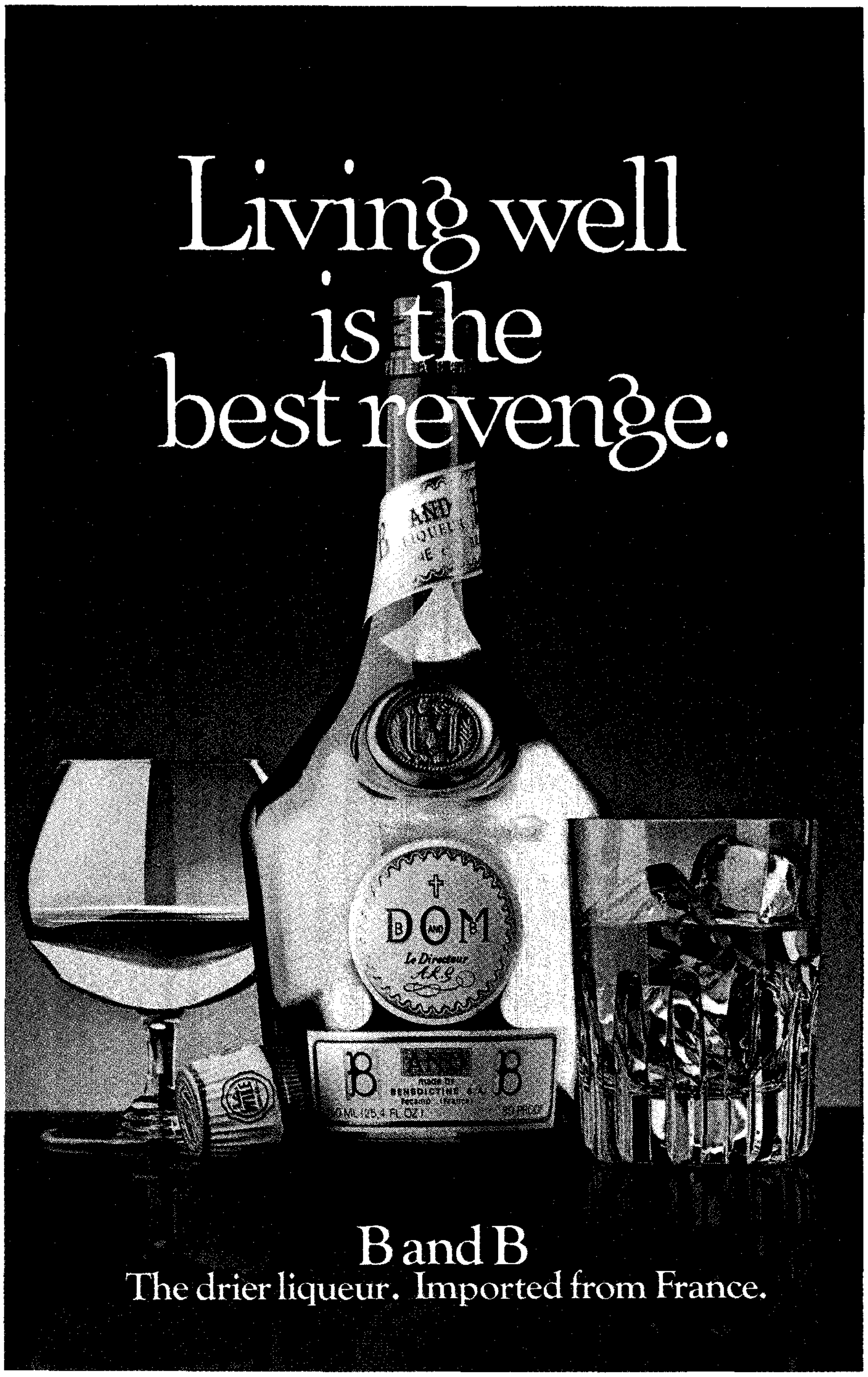
Not everyone shares that enthusiasm. There are, among the tenured CUNY faculty, those who are understandably perplexed by a student body that is not well primed for the traditional college education they have spent years preparing to offer. And a few of their number make it clear they feel the new class of students with inferior skills simply doesn't deserve to be in college at all.

PETER RONDINONE KNOWS ALL about them. His mother was a Russian immigrant who worked on an assembly line in a pen factory; his father sold hot dogs in Times Square. Peter was graduated from DeWitt Clinton High School with a 67 average, his credentials as a member of a street gang still intact. On his first day as an open-admissions student at City College, in 1972, he approached a "normal" underclassman to ask directions. The person pointed to a sign, said "Can't you read?" then walked off with a friend who sneered, "What can you expect from open admissions?"


Chisholm: *Rewriting a life.*

More than you might think. It took Peter seven attempts to advance from remedial writing, and along the way he heard himself and others characterized by some faculty members as "dunces" and "Joe Blows." But by 1977, Peter was writing about his education for publication, writing like this: "And there were nights I was alone with piles of notebooks and textbooks. I wanted to throw the whole mess out the window; I wanted to give up. Nights the sounds of my friends singing on the corner drifted into my room like a fog over a graveyard and I was afraid I would be swept away. And nights I was filled with questions but the answers were like moon shadows on my curtains: I could see them but I could not grasp them."

There is, of course, no simple ex-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planation for Peter Rondinone's awakening, but he especially remembers the note one of his teachers attached to a paper he had written about life with a street gang: "You really have a great hit of talent and ought to take courses in creative writing and sharpen your craft! Hang on to it all for dear life."

Today, Peter writes regularly for *Omni*. He did a screenplay for Warner Bros. that was shown last year on PBS. Oh, yes. He has also been an adjunct instructor of remedial writing at Hunter College.

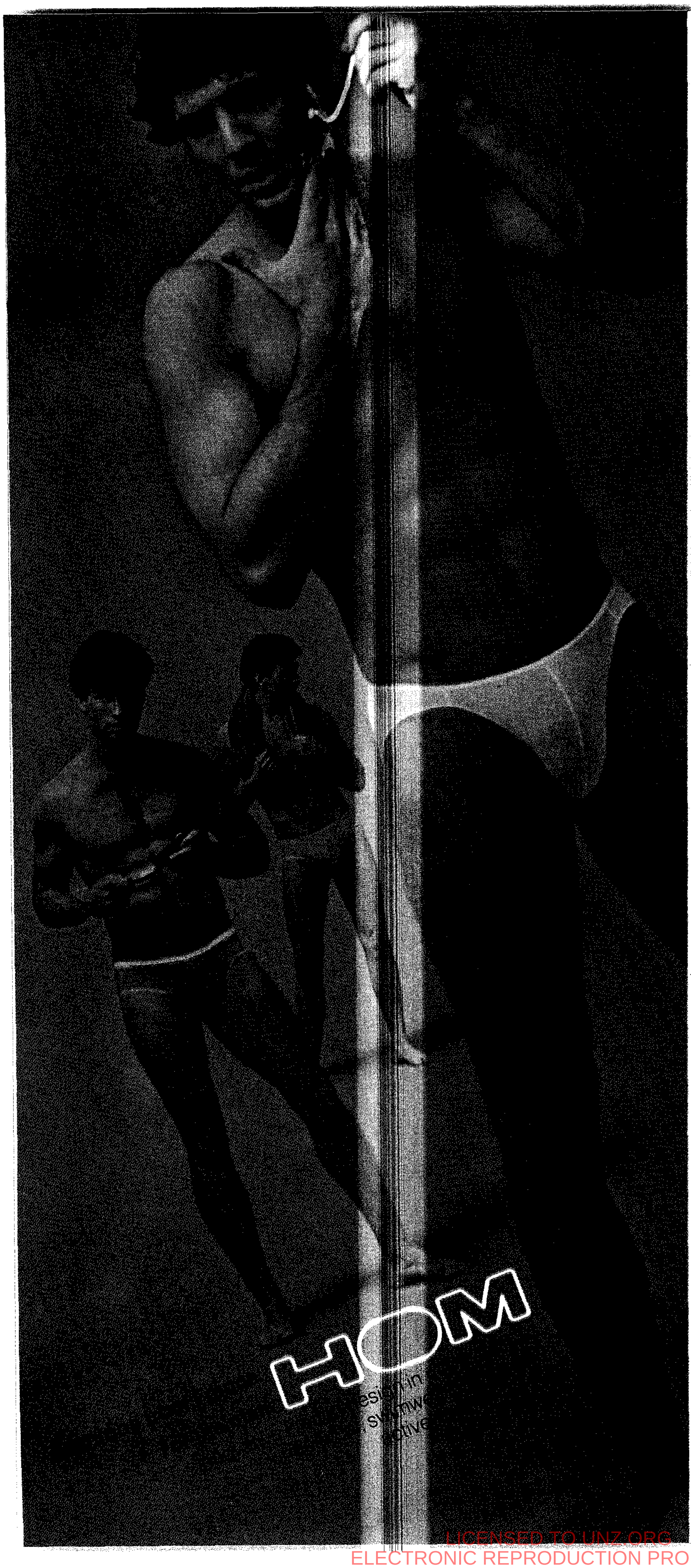
"I am very worried," he says, "that higher tuitions and admissions standards will once again mean that education is only for the privileged. If that happens, all the value of cross-cultural mix, in and out of the classroom, will be lost. In the meantime, it's nice that this kind of program exists in a city like New York, and that I can be the kind of teacher to my students that, when I was in high school, I never had myself."

On her first day of English 014, last year, Joan Gold (not her real name), who is 60 and traveled all the way from an outer borough, sat front and center at Temple Emanu-El, a babushka wrapped around her head, a nervous expression on her face. After the class, she approached her teacher to say that she was scared. The instructor said he understood that it must be difficult being back in school after all these years. It wasn't just her age, Joan said. It was that she had spent the last 30 years in a mental institution. The teacher welcomed her aboard and said he'd keep a special eye on her. Joan exited beaming. "If they could only see me now," she said.

Joan passed 014 with an A, and the higher-level 015 with a B, but good grades as a stepping-stone to a career are not her main concern. "If you want to know what this means to me," she says now, "it's what's keeping me going in life. It means my sanity."

FOR STUDENTS LIKE REMY Martinez, though, jobs are the main concern. The only child of Nicaraguan parents, Remy is a polio victim with limited use of his upper body. Slight of build and confidence, embarrassed by his necessarily childlike handwriting, he sought anonymity in the back corner of the classroom and, like many of his peers, brooded silently because he had been placed in a remedial program. That all changed when his teacher spotted his talent, began to cultivate it, and referred him to a unit at Hunter that counsels the handicapped.

That was two years ago. Today, Remy's remedial English is behind him. He has published two articles in the Hunter newspaper. He's majoring in political science. He's thinking of going to law school or becoming a foreign cor-



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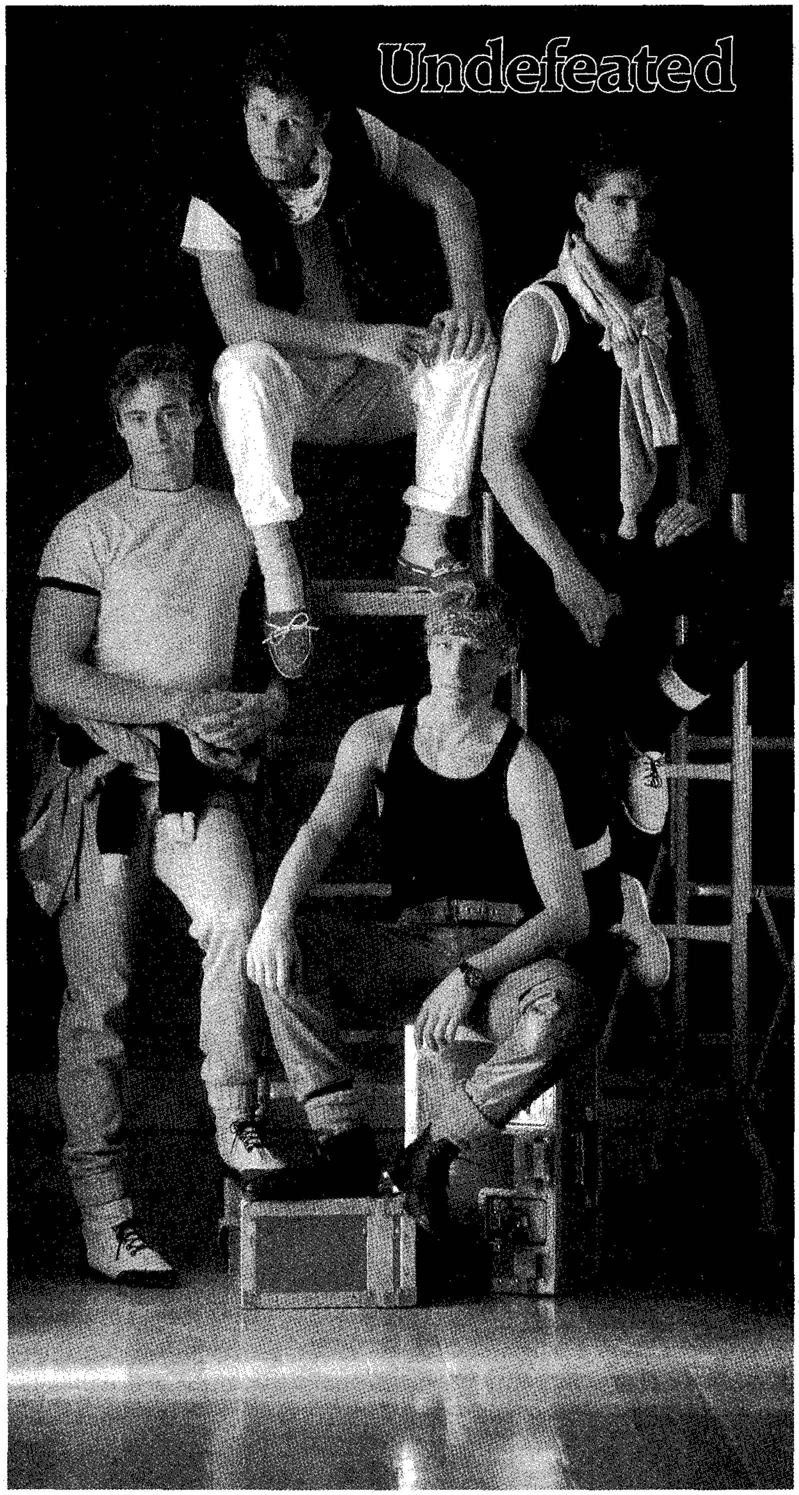
respondent. "It's not easy being inside my body," he says, "and it's probably hard for someone like me to get that kind of job. But I'm going to give it a try."

"Literacy," says Lew Meyers, coordinator of the remedial writing and reading program that is officially called "Developmental English," "is essential to the full realization of our humanity. A particular obligation of democracy is to allow that realization as much as it is possible to do so. If those are big words—democracy, humanity—they are hardly empty ones, certainly not to our students. They come from places college students never used to come from; they want to go places. America has always promised its citizens they would have the opportunity to do that, and at Hunter we're trying to keep that promise."

LAWRENCE CHISHOLM IS IN A bar on Ninth Avenue. He is sitting at a table with his writing teacher and a few other students who have just been to one of the last performances of *A Soldier's Play*. It is the first live drama Lawrence has ever seen, and he is very excited by the story of black soldiers on a southern army base during World War II. "That character, C.J.," he says, "he remind me of me."

Lawrence, who in two weeks will take his 014 final and pass, proceeds to analyze the play so well that his teacher sees no reason to point out the missing *s* in his third-person-singular verbs. Then he opens the curtains on his own life. He talks about how difficult it was for him to learn to trust whites, about the full-time job he now has as an aide at a United Cerebral Palsy residence, about his father, who works as a waiter, and his mother, who works in a Veterans Administration hospital. When he got out of prison, Lawrence says, his mother insisted that the family move north because she was afraid he would come to no good in South Carolina. Last year, Lawrence made a list of the people he used to hang around with in Charleston. There were 31. Seven are now in jail, and nineteen are dead.

On the street later, the teacher and students head for the subway, but Lawrence is too stimulated to return just now to the low-income housing project where he sleeps on a couch in his brother's apartment. He says he wants to walk among the street people for a while to gather material. "Material for what?" the teacher asks. "Well, I'll tell you a secret," Lawrence says. "My plan is to get a master's in special education, but I think somewhere inside me I got this novel. Someday, if my head really get screwed on right, maybe I could write it." And, laughing, Lawrence walks off into the night. ■



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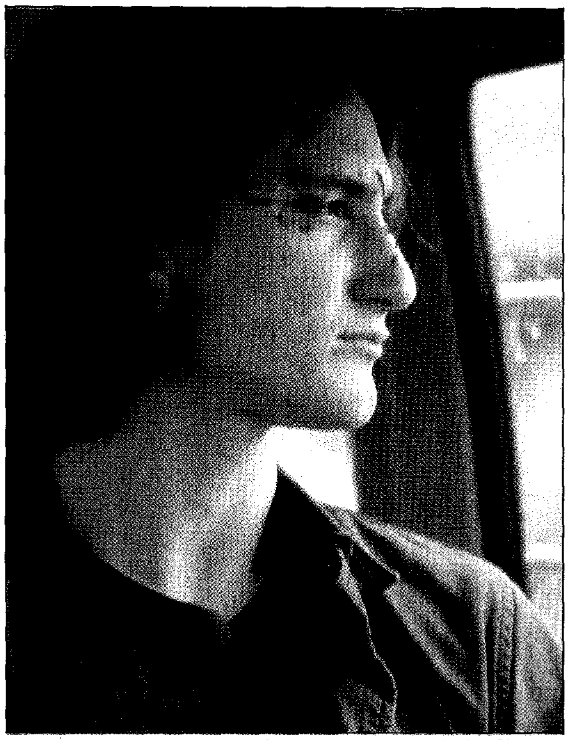

Head boy: *Sean Penn, in Richard Rosenthal's film.*

Bad Boys, STARRING SEAN PENN AS A teenage hood with slit eyes and a mean little mouth, has been shrewdly designed to rouse big-city audiences to a frenzy. Like *Rocky III,* the movie has flash and power and an unmistakable demagogic appeal—its cruddiness has been carefully calculated. *Bad Boys* features killings, rapes, ritual humiliations, and one of the longest, bloodiest hand-to-hand fights in recent movies, and yet it's been fitted out with impeccably moral sentiments. The movie bears some resemblance to the old Warner Bros. prison pictures (*20,000 Years in Sing Sing, Angels With Dirty Faces*), which also mixed violence, romance, and cornball social consciousness in about equal measure, but it's coarser and grislier—more frightening than entertaining.

At first, the movie looks like an example of gritty new realism. Mick O'Brien (Penn), who has become an experienced thief while still attending a Chicago high school, smashes the side window of a car that has stopped for a light, grabs a pocketbook, and whips down the street, pushing people out of the way. A heavily built man, a passerby, races after him, losing the trail in a dark, grimy parking lot. As the man goes into the lot, Richard Rosenthal, the young director, sends the camera rushing after him. Rosenthal, whose first movie was *Halloween II,* weds the grammar of horror films to a sense of urban life as nightmare. In this movie, as in every horror film, a character walking alone in darkness, with the camera tracking behind, is bound to be attacked. Sure enough, Mick jumps out of the shadows and bludgeons the good samaritan, taking his wallet. The urban viewer shudders: To be alone in the city, says *Bad Boys* over and over, is to be vulnerable.

Sean Penn is completely convincing as this withdrawn, surly boy. In *Taps,* Penn was the out-of-control fascist cadet with a crew cut and red beret; he then grew his hair long and stringy for his comic role as the stoned lout Spicoli in *Fast Times at Ridgemont High,* and he plays Mick—not for laughs this time—with long hair again and almost the same sneer. Small yet well knit, Penn looks tough and self-sufficient; something hostile but smart seems hidden in that sullen face. Like Cagney, he has the small man's volatility and a way of going a lot farther physically than anyone expects—his Mick triumphs out of daring. Though he doesn't move as gracefully as Cagney, or with anything like his amazing gaiety (Cagney always killed with pleasure), he has a comparable physical authority and the same ability to look ugly one minute, angelic the next.

Like one of Cagney's gangster characters, Mick is violent to the point of sadism and consistently amoral, yet you find yourself drawn to him. He is fearless, honest, and, in his way, honorable. When we first see him—a lower-middle-class kid from the North Side—no particular reason is offered for his criminality. He doesn't need money; he doesn't have to rob in order to impress his girl friend, J.C. (Ally Sheedy), who is already eager to sleep with him. The screenwriter, Richard Di Lello, may be trying to get at something baffling that's been happening in America in recent years—the way some kids now turn to crime as easily and as unemotionally as most kids turn to sports. Mick is a new type, yet part of the reason you're drawn to him is that the movie asks the same question about him that was asked about the Cagney killers: Is this little sadist going to become a person? There's suspense in Penn's grudging presence. You wait for him to react, to show some signs of sensibility equal to his resourcefulness at violence. In the end, the only area of decency in Mick is his affection for J.C. This is conventional stuff (Cagney was soft on his *mother* in *White Heat*), but Penn makes it work.

When Mick hears about a big drug sale between rival black and Hispanic gangs, he and a friend show up, guns drawn, ready to rip off both gangs. The result is disaster. The friend gets shot, and Mick, driving his car wildly, accidentally kills the kid brother of Paco (Esai Morales), the leader of the Hispanic gang. Hauled off to a grim youth prison outside Chicago, he's welcomed into the gray, filthy ward by rows of hand-clapping boys who spit at him—the ritual greeting. Richard Rosenthal directs the movements of large, angry groups with great clarity—the movie is never less than tense and exciting. But apart from his work with Penn, Rosenthal can't get anything fresh or authentic from his large cast—the individual vignettes are full of clichéd swagger and bravado.

This is Di Lello's first produced screenplay, but he's already working like a crafty Hollywood hack. He pulls the balancing act much loved by screenwriters trying to be hard-hitting in an utterly cautious way. A brutal black youth at the prison—a homosexual rapist and murderer—is balanced by a tough, fair, honest black prison administrator. The vicious Hispanic gang leader, Paco, who rapes Mick's girl to revenge the death of his kid brother, is balanced by Herrera (Reni Santoni), a wonderful *Hispanic* prison administrator, and so on. There's a TV-movie calculation to Di Lello's contrivances. The boys from different ethnic groups may be at one another's throats, but the moral values within each group are evened out, a neat

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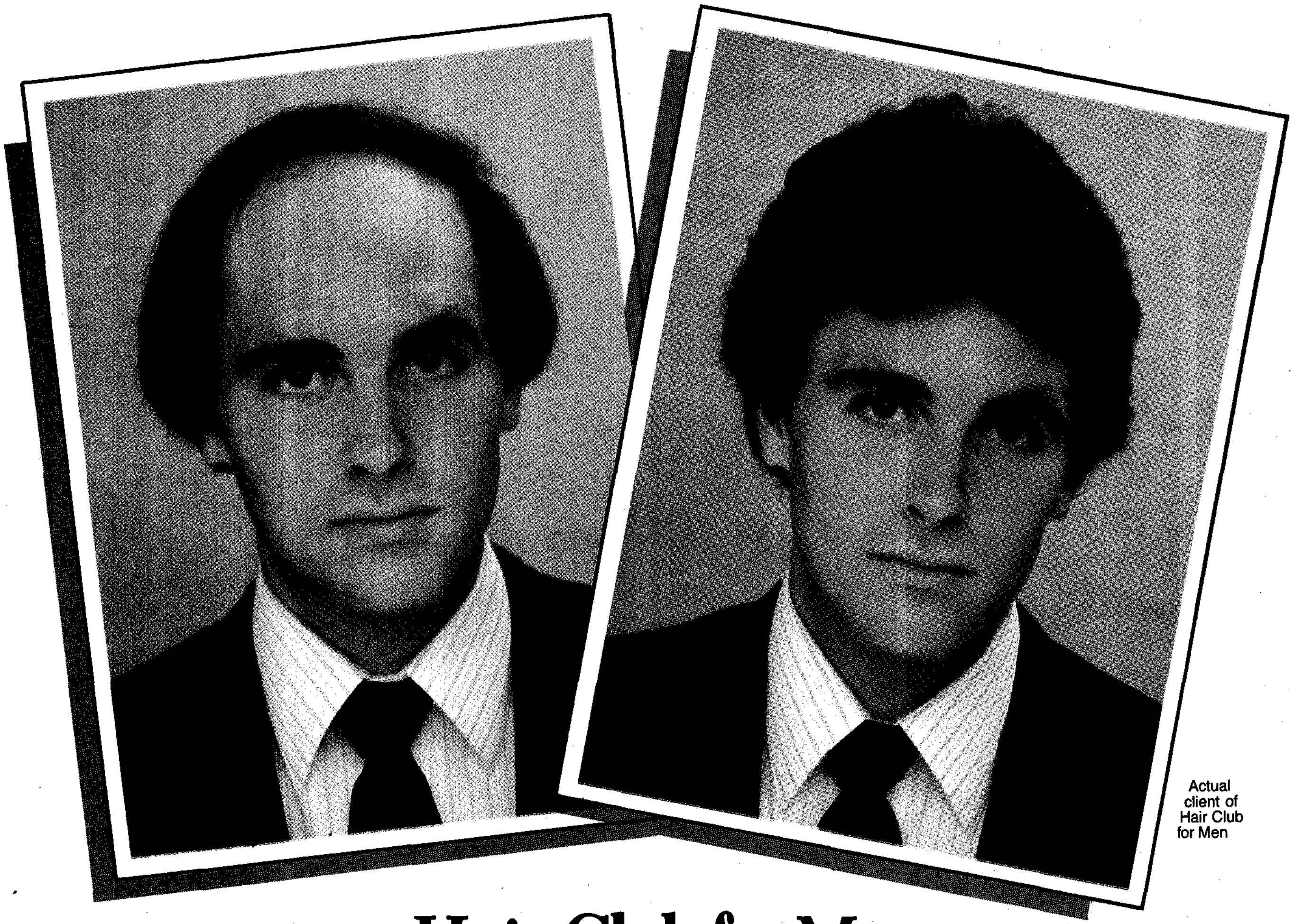

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trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice.

Like the filmmakers who threw every available ethnic ingredient into those World War II melting-pot platoon movies, Di Lello and Rosenthal also come up with a smart Jew—Horowitz (Eric Gurry), the shrimp with the immense schnozz, a boy so clever he can insult the prison toughs and get away with it. Of course, the educated Horowitz—an electronics whiz—would probably never wind up in this place, no matter what he did. He's supposed to be a psychopathic killer, but Gurry, who was the oldest son in the maudlin *Author! Author!*, is a smart-ass little actor who doesn't begin to suggest any dark sides. The wisecracking Horowitz is shamelessly used as a crowd pleaser; when he and Mick team up against the two largest, toughest boys in the place, they're twin Davids taking on twin Goliaths, and we're meant to forget that the underdogs are killers as well.

In the end, Mick has to fight Paco, who still wants revenge. The fight goes on forever: As groups of black, white, and Hispanic boys shout for the kill, the two boys practically hack each other to bits. The inner-city audiences may well shout for the kill, too. You don't have to be Karl Marx to see that the money men and the filmmakers are hoping to bring in huge grosses by setting the ethnic working-class groups against one another. It's worked before, and it may work again.

Briefs: MARCO BELLOCCHIO's **Victory March** is about a sensitive young army recruit (Michele Placido) who is brutalized and corrupted by his pathologically violent commanding officer (Franco Nero). Like everything Bellocchio does, the movie is explosive, quirky, and perverse. Nero is surprisingly good as the barracks martinet, and Miou Miou, hair at shoulder length, gives her sexiest performance yet as Nero's lonely, bored wife, who fills her afternoons stealing pretty things from local stores and searching for a little tenderness in the arms of other officers.... Bess Armstrong and Tom Selleck bring little more than TV-actor serviceability to the stupidly conceived, absurdly overproduced **High Road to China**, a picture that imitates *Raiders of the Lost Ark* without any trace of that movie's style, wit, or eccentric visual flair. Armstrong is hopeless—petulant and hard-edged—and Selleck, who moves well, is still just a big lug. As a tediously bickering duo of the carefree twenties—she a brittle flapper, he a boozing World War I ace—they tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The movie is the epitome of square. ▬

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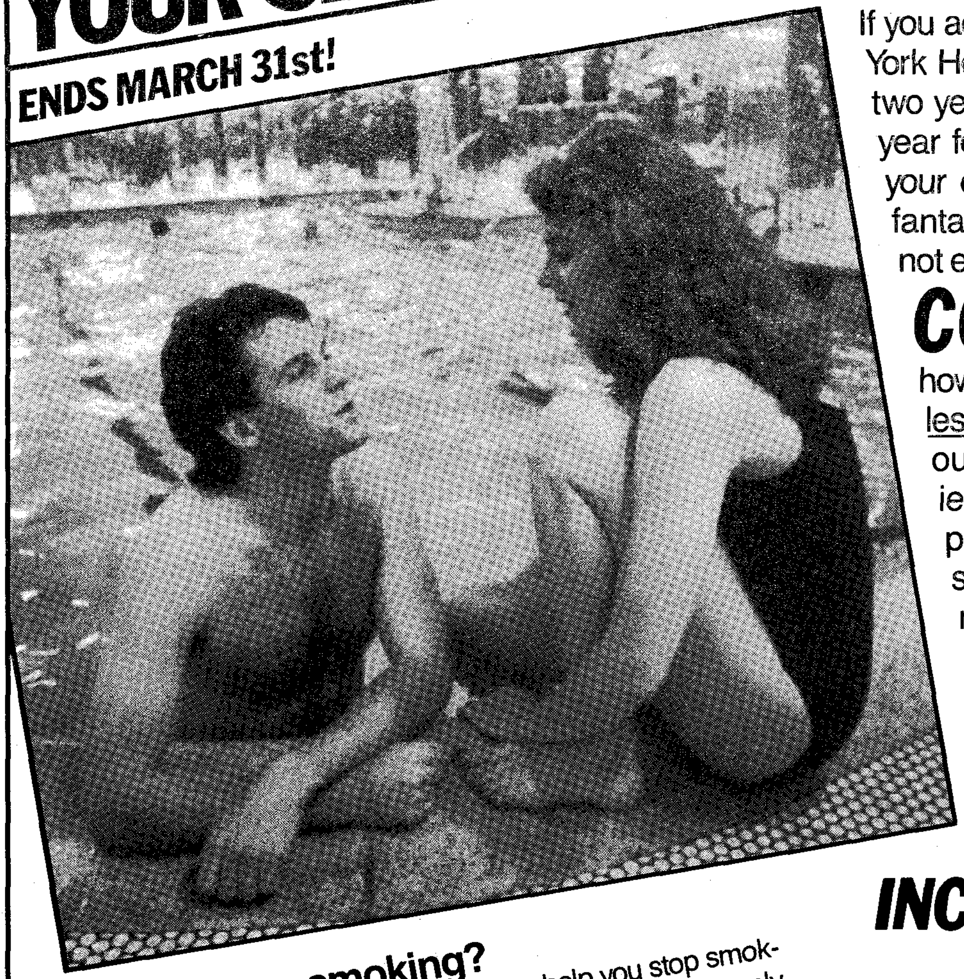

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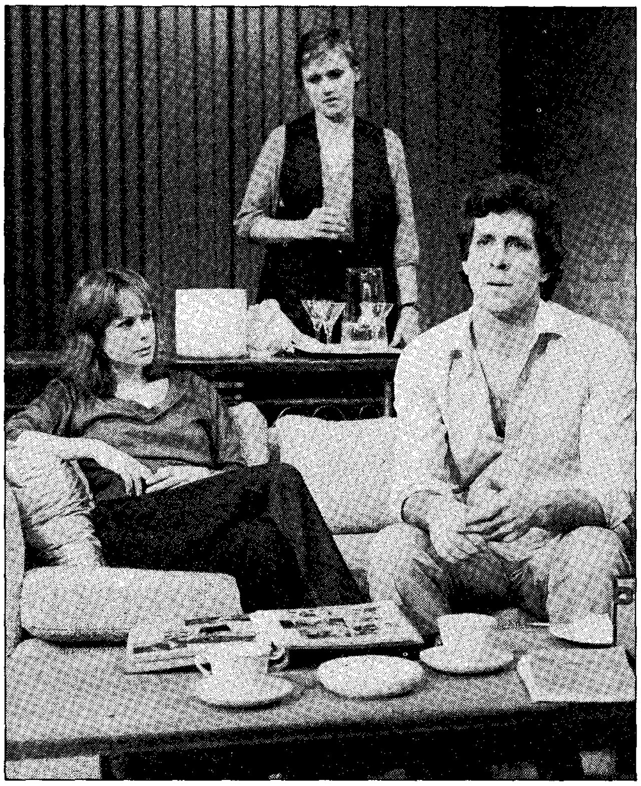
Theater/John Simon

CRIME, WOMEN, AND SONG

"*. . .Domestic Issues*—a bomb. *Top Girls*—demanding and rewarding, even with a new cast. *Aznavour*— Gallic treacle . . ."



Domestic scene: *Glynnis O'Connor, Caroline Kava, Michael Ayr.*

THERE ARE SUREFIRE WAYS OF TELLING that a play will be terrible. One dead giveaway is a character taking Polaroid (or Kodak Instamatic) pictures of the other characters. The sound of those cameras becomes extremely grating on the ears and nerves, and only a playwright who is absolutely sure that his or her words sound even more annoying can afford to put in this device for sonic relief. Corinne Jacker is such a playwright, and her new work, **Domestic Issues,** concerns Stephen, a young Jewish intellectual who used to make bombs for something like the Weathermen (the play is set in today's Chicago, though its sensibilities are, if not prehistoric, definitely of the sixties), but is now back with his brother, Larry, a rich, liberal businessman who got him off the hook and wants him to join the family business. Larry's wife, Susan, is decent and anxious; a young ghostwriter, Nancy, who is helping Stephen write his memoirs (there is a $25,000 publisher's advance), may also want him for herself; but then in pops Ellen, Stephen's ex-wife and still an active bomb tosser, who wants him back in her arms and her organization. The latter view is espoused also by George Allison, the ghost of a dead revolutionary. As written by Jacker and enacted by Michael Ayr, Stephen is someone I cannot imagine being wanted by anyone—family or ex-wife, publishing or revolutionary organization, ghostwriter or ghost—except, perhaps, the police.

Another infallible sign of lousy playwriting is, indeed, a ghost in army fatigues, boots, and gun belt with pistol, periodically coming out of the woodwork to act as the hero's incendiary conscience; preferably, as here, the ghost of a sardonic black man who blew himself up with one of the hero's imperfect bombs. (The incident gets reenacted in the play; this is known as a bomb-within-a-bomb.) If none of this is enough to convince you, consider some of the writing: "No, you were terrific, but when you kept talking about the world I was afraid about losing us." Or: "Revolutions make strange buddies." Or: "You think I'm not going with you because I can't do it. That's not it, babe. I'm not going because I *can* do it." Or, best of all: "Guys like you cop out once there are no big moral issues. You can't admit that the bomb itself is enough."

There is also split-level dialogue—crosscutting between the talk in different rooms of the house—and nervous-making electronic sound. Eve Merriam has directed by the textbook, and only Joyce Reehling Christopher (Susan) and Glynnis O'Connor (Nancy) come close to keeping their heads above the morass. I have now seen three rotten plays by Miss Jacker in about as many years, and though I do not necessarily want big moral issues, I must admit that I do not think a mere bomb is enough.

CARYL CHURCHILL'S **Top Girls** HAS REopened with an American cast, providing a welcome opportunity to re-view a demanding but rewarding play, and to review it at greater length. Miss Churchill's is clearly a work to be reckoned with, not least for its experiment in expanding the dramatist's horizon by technical means.

The play opens with a dinner party at La Prima Donna restaurant, where Marlene, who has just been promoted to manager of the Top Girls employment agency over the head of Howard Kidd, is celebrating her own victory and the ostensible triumph of the feminist cause. The guest list is curious: Lady Nijo, the thirteenth-century Japanese emperor's courtesan who, upon losing imperial favor, became a wandering Buddhist nun; Joan, the ninth-century woman who allegedly became pope, but, when her gender was revealed through childbirth, was, with her baby, stoned to death; Isabella Bird, a Victorian lady from Scotland, who, dissatisfied with her private life, became, from age 40 to 70, a far-flung traveler; Dull Gret, the peasant figure in a Brueghel painting, who successfully leads a bevy of women into a fight with the fiends of hell; and Patient Griselda, the shepherdess heroine of Boccaccio, Petrarch, and Chaucer, who allowed her highborn husband to torture her cruelly and long, by way of testing her devotion, until finally granting her full rights as wife and mother.

The notion is not farfetched: Haven't we all given imaginary dinner parties for our favorites from history and art? Miss Churchill's choices are made more piquant by being somewhat obscure, highly idiosyncratic yet perfect exemplars of success through personal sacrifice: the relinquishing of children, male or female lovers, or the comforts of a solid home. These women purchased fame or power at the price of cozy contentment, or even of life in the case of Joan. And if *they* did not suffer for their successes, somebody else did. While sober, Marlene and her guests display superficial sympathy and underlying incomprehension and even disapproval of

Photograph by Gerry Goodstein.

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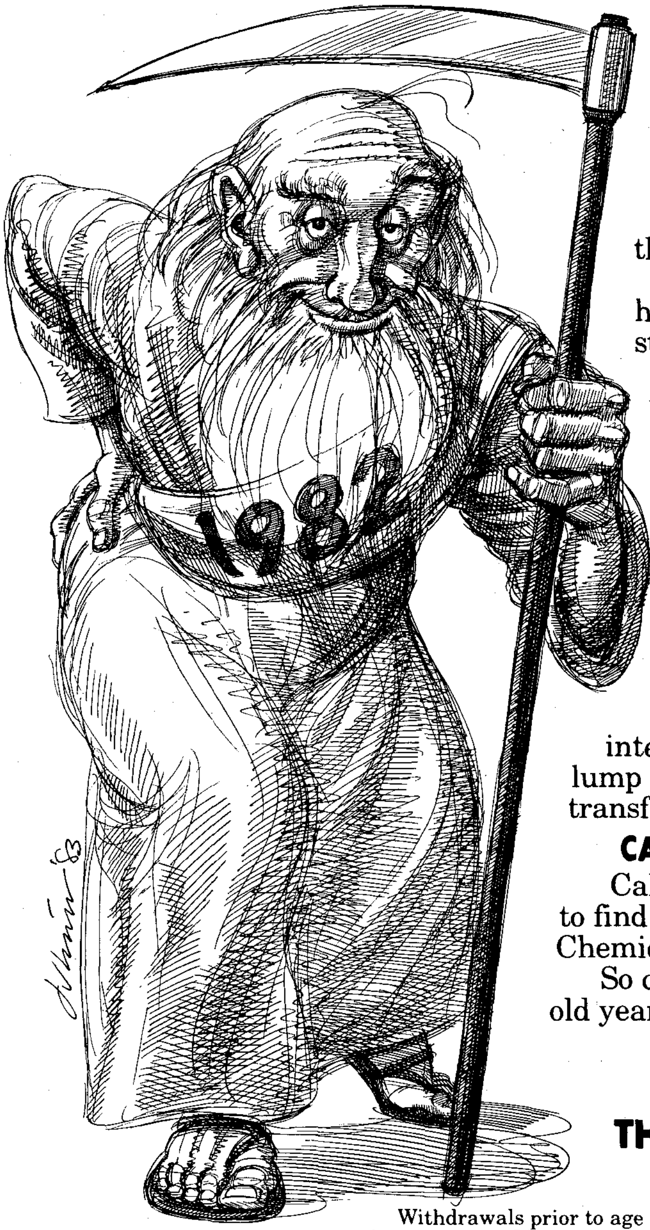

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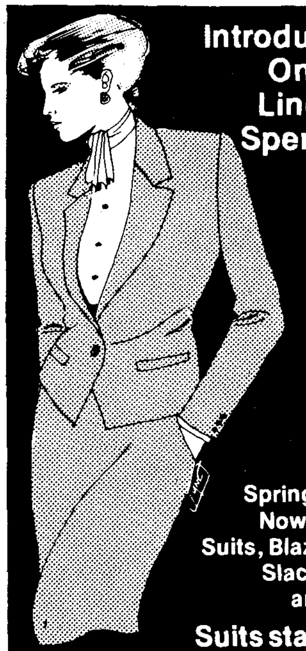

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one another. Wine makes them forget their differences, but their alliances in bibulous affluence are too quirky for a genuine accord, and all of them are coldly oblivious of the waitress-slave who serves them. The ironies are summed up in Joan's drunken recitation of the *Suave, mari magno* passage from Lucretius (*De rerum natura,* II, 1-28). A Christian popess (paradox) is quoting the Epicurean who rejected God and the afterlife (paradox and irony) on the theme of how nice it is to be safe on shore watching others tempest-tossed on the seas of ignorance and strife, and of how modest means, absence of pain, and a philosophical outlook are all that is needed for the good life.

None of these women had that, none of them fully recognized the evils of social exploitation. Resignation is as bad as self-promotion; what's the use of being a fighter if, like Gret, you are also greedy; eating and drinking well is a sorry victory for some while miserable drudges abound. Feminism without socialism is worthless. To give these concepts a dramatic form, Miss Churchill hits on overlapping dialogue and pauses. Many speeches partly drown out others, and so epitomize self-centeredness; then, when a clear utterance finally emerges from the babble, some connecting verbal tissue has been lost, and discontinuity of communication makes for loss of community. The long, sometimes aching, pauses confirm the disjunction. Joan herself cannot remember how the poem continues—more and more "something something something" invades the Latin hexameters; Isabella's masterstroke—being the first European woman to see the sultan of Morocco—is a dubious achievement: a tribute to both imperialism and male supremacy.

The rest of the play is not equal to the wonders of repartee, irony, and style of this long prelude. It is essentially the story of Marlene, whose success is predicated on being not so much top girl as top dog:dogged, bitchy, with a bite worse than her bark. While she rises selfishly and lovelessly to the top—as do, less determinedly, her cynical sidekicks, Win and Nell—she has sacrificed her illegitimate daughter, Angie, whom she has let her married but poor sister, Joyce, bring up in Suffolk as her own. Angie may be retarded; she is, in any case, a loser, condemned both by Marlene's condescension and by Joyce's familial and financial hardships. And there are subsidiary victims: women who bring their problems—mostly over- or undercompetitiveness—to the Top Girls interviewers, only to be more humiliated than helped. The closing scene, which takes place in Joyce's kitchen a year before the rest, shows how the two sisters and their shared daughter became cut off from one another through appetitiveness, beleaguered intransigence, and terror. A dramatic afterthought, it falls short dramatically and etiologically, but without seriously lessening the impact of this challenging work.

What is diminishing, however, is the American cast that took over from the original British one. Valerie Mahaffey is flawless in three roles; Linda Hunt is poignant as an aging, anxious office worker, but not commanding enough for a pope. Sara Botsford is a juicily Scottish Isabella, but then has trouble with her English accents, and, as Joyce, is so attractive, sexy, and self-assured as to damagingly outclass Lise Hilboldt's Marlene in every aspect except accent; Miss Hilboldt, moreover, is much too brittle and cutesy. Freda Foh Shen is a splendid Nijo but an ineffectual Mrs. Kidd; Donna Bullock has accent trouble throughout; and Kathryn Grody is a double disaster as Gret and Angie. The director was not around for most of this cast's rehearsals, and the split-second timing sometimes fails to come off. Yet if you missed the exceptional imported cast, you might still be quite content with the exceptionable domestic one.

CHARLES AZNAVOUR ONCE ACTED, IN Truffaut's *Shoot the Piano Player,* a persecuted nonentity you felt sorry for. As he self-indulgently sings his own songs in his one-man show, **Aznavour,** backed up by a twenty-piece orchestra, three vocalists, and unimaginatively garish lighting, you are sorely tempted to shoot the songwriter. In a tacky see-through shirt by Ted Lapidus, Aznavour cavorts feebly, mugs horrendously, and sings unremarkably, in French and English, songs that range from the sentimental through the mawkish to the overbearingly obnoxious. They are all made of the same treacle, with, now and then, some cayenne pepper unappetizingly added. The triteness of the lyrics occasionally yields to pretension or nastiness. Particularly offensive in the first half of the program (I did not stay for the second) were "Happy Anniversary," in which a husband sarcastically blames his wife for everything under the sun, and "Nous n'avons pas d'Enfants," in which another (or, perhaps, the same) husband excoriates his wife for not wanting to ruin her figure with childbearing, and smugly proclaims that, out of wedlock, he had a child who looks a bit like him. The morality here is questionable; the misogyny, unmistakable.

In the program, we are told that Aznavour has been described as "the ideal average man"; and that, according to *Time,* "his words are the plea of any poor devil, sung in the poor devil's voice"; and that he himself says, "My face is the face of anybody." If you can relish that much averageness, this may indeed be your dish of gruel. ■

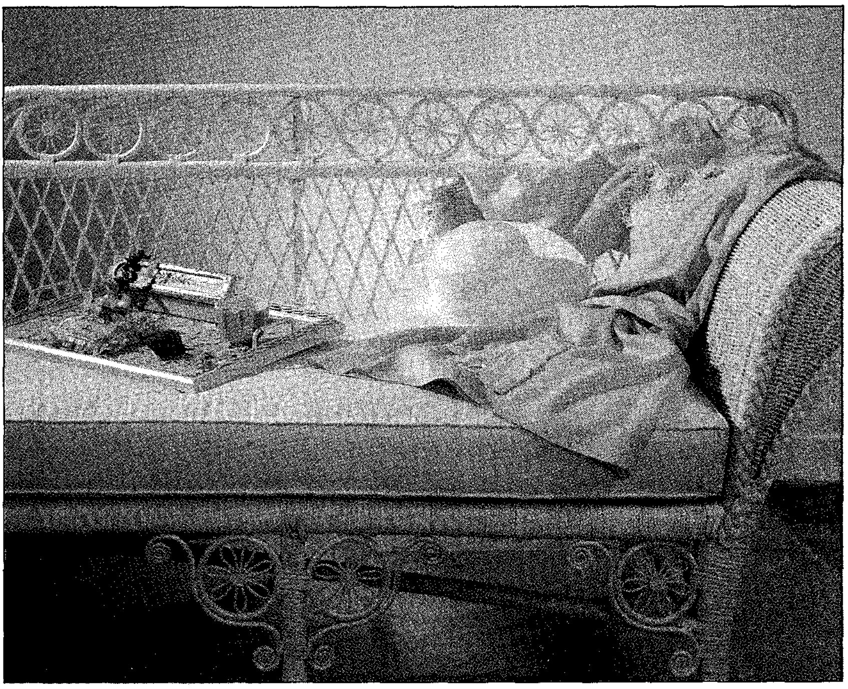
BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

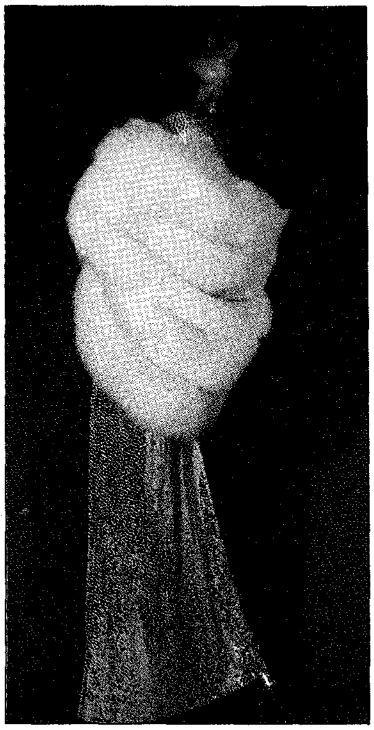
Prints Charming

The flowers that bloom in the spring have everything to do with these pillowcases, sheets, and neck-roll cases. Sweet peas, wild roses, carnations—with polka dots in matching pales—blossom all over these 200-count Egyptian-cotton bed linens (neck roll, $40; king-size flat sheet, $165), the creation of Sophie Canovas (from designs by her husband, Manuel), who has brought all this freshness from her shop on the place Furstenberg to her brand-new boutique at Saks.
SAKS FIFTH AVENUE/*Linen Gallery/10 East 50th Street/753-4000*



Newport News

Think mansions and think sporting events and you'll surely think Newport. This historic city rich in contrasts is the latest in Lord & Taylor's "Focus America" series. And the focus is on Newport's Golden Age (seaside "cottages," formal gardens, tea dances) and on its sporting life (lawn tennis, polo, and the America's Cup races since 1930). And so there are yachting robes and sailor collars, along with wicker pieces made from old design books (chaise, $1,250), delicate tea dresses ($108 to $250; shown, $144), wide-brimmed straw hats ($34), wispy crocheted cotton gloves ($12) and place mats ($9), tulip-shaped cups ($10), turn-of-the-century fan boxes ($130), fragrant rosebud necklaces ($5), and sachet pillows made from old fabrics ($24).
"FOCUS AMERICA: NEWPORT"/*Lord & Taylor/Through April 8*



Bidding Around

The yin and yang of city life are exploited in two upcoming auctions. The yin: the sale of 150 vintage quilts, for all the urbanites whose bedrooms resemble farmsteads. Guernsey's auction house is making this a real down-home event, with Washboard Doc's Hep Four and Brenda Belle performing country blues for an hour before the money starts changing hands. The yang: the sale of the extensive glamour wardrobe of Hope Hampton, who specialized in being a non-specific celebrity long before *People* magazine made celebrity a team sport. Her size 6 gowns include many variations on Norell's high-collared sequined silk-jersey gowns from the 1960s (left), as well as tiaras and boas.
"QUILTS ON BROADWAY"/*Edison Theatre, 240 West 47th Street/Exhibition: March 23 and 24 (call for hours); sale, Thursday, March 24, 6 p.m. Tickets are $12.50/For reservations: 628-1702*
"HAUTE COUTURE"/*William Doyle Galleries/175 East 87th Street/Exhibition: March 26 through 29 (call for hours); sale, Thursday, March 31, 2 p.m./427-2730*

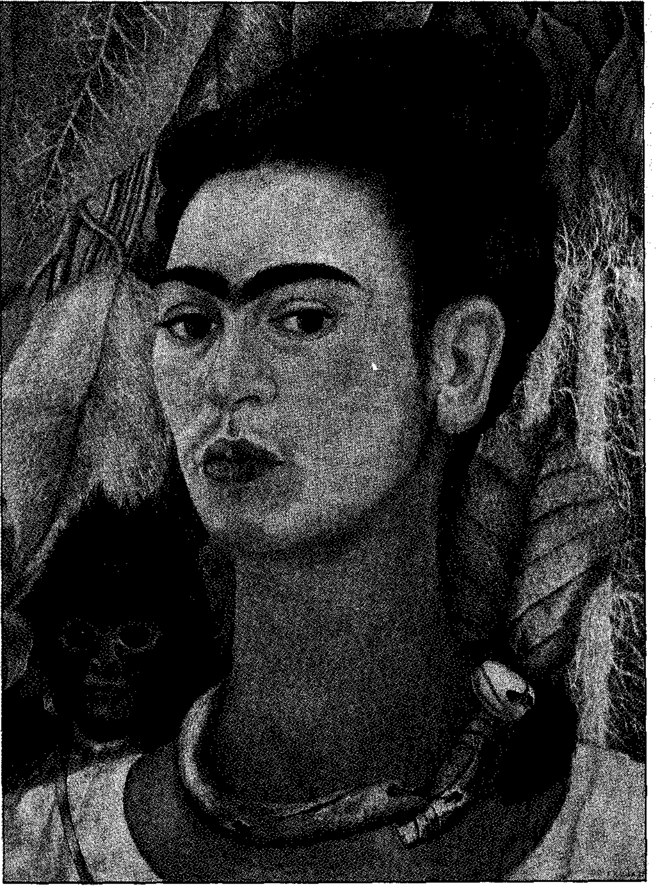
Photographs: top, Wolfgang Hoyt/ESTO; center left, Corinne Colen; bottom, James Wojcik (model: Holly Colburn, of Zoli; hair by Louis, of Le Salon).

Art/Kay Larson

A MEXICAN GEORGIA O'KEEFFE

"...From Kahlo's excruciating raw material came an art that focused on the self and its unhappy accord with the body..."

SINGULAR, STRONG, AND DAUNTLESS, the painter **Frida Kahlo** was a kind of Mexican Georgia O'Keeffe. Her husband, Diego Rivera, the famed muralist who gave visual form in the 1920s and 1930s to the Mexican Revolution, considered her a better artist than he was—better, in fact, than any painter of his generation.



Mutual connection: *Kahlo's* Self-Portrait With Monkey.

Like O'Keeffe, Kahlo had the advantage of knowing some of the most inventive and influential artists, socialites, and intellectuals in North America and Europe. The exiled Leon Trotsky lived in her house in Mexico City. The writer André Breton tried to claim her for Surrealism. Yet chances are you've never heard of her. Why? The reasons are many, but they can be distilled to four: her race, her sex, her subjects, and her proximity to Rivera. Fortunately, attitudes toward those factors have changed in the nearly three decades since Kahlo's death, in 1954. Now we can revel in the confrontation with her unsettling self-portraiture.

Kahlo is getting double exposure this month. There is the exhibition at the Grey Gallery, organized originally for the Whitechapel Art Gallery, in London, by Laura Mulvey and Peter Wollen. And there is a fascinating, dramatic, and definitive biography, *Frida*, by the American critic Hayden Herrera (Harper & Row). In combination, they point to the happy benefits of the research done on neglected women artists in the last decade. If an artist of Kahlo's stature remained invisible for so long, how many others might there be?

Herrera has described Kahlo's life in terms that become essential for understanding the intense, often gruesome images that inhabit her work. Kahlo's story is a woman's version of *Lust for Life*. Born in 1907, she was a bright, beautiful, spirited woman with a passionate disposition and great promise as a medical student. But a collision between a trolley car and a bus in Mexico City left her horribly injured; at age eighteen she found herself trapped in a body cast and forced to undergo a brutal series of spinal operations. The months in bed, however, induced her to begin painting. When she could walk again, she tracked Rivera down and insisted that he look at her work. Smitten by her boldness and grace, he married her, and the pair began their travels through the United States.

From here on, her life should have been a model of tranquil creativity. She adored Rivera; he, unfortunately, had a macho streak. After their return to Mexico City, he began a cruel fling with Kahlo's sister, just the first of many affairs. The couple divorced, then remarried. Kahlo's health, always precarious, began to disintegrate. Another series of botched spinal operations left her back a mass of scars and suppurating wounds. Her right leg was amputated. As her bones began to dissolve, she was kept on drugs that left her addicted and desperate. When she died, at age 47, the state turned her home into a museum.

Kahlo converted all this excruciating raw material into an art that, not surprisingly, focused on the self and its unhappy accord with the body. She copied no particular style: not Rivera's, not folk art, not Mexican peasant art, and certainly not Surrealism. Her most frequent subject was her own face, usually shown at an angle that set off her striking, resolute features. Her allegories were typically journeys through the private mythology of her Mexican-German ancestry, or personal stories about physical pain. She was preoccupied with blood, bodies, death, birth, fetuses, and family. She had no time for what she didn't care about. And she scorned the sort of sentimentality that shies from the nastier realities. (When Rivera fiddled with her sister, Kahlo painted a bitter, blood-spattered picture titled *A Few Small Nips*, based, according to Herrera, on a newspaper account of a man who stabbed his girl friend to death.)

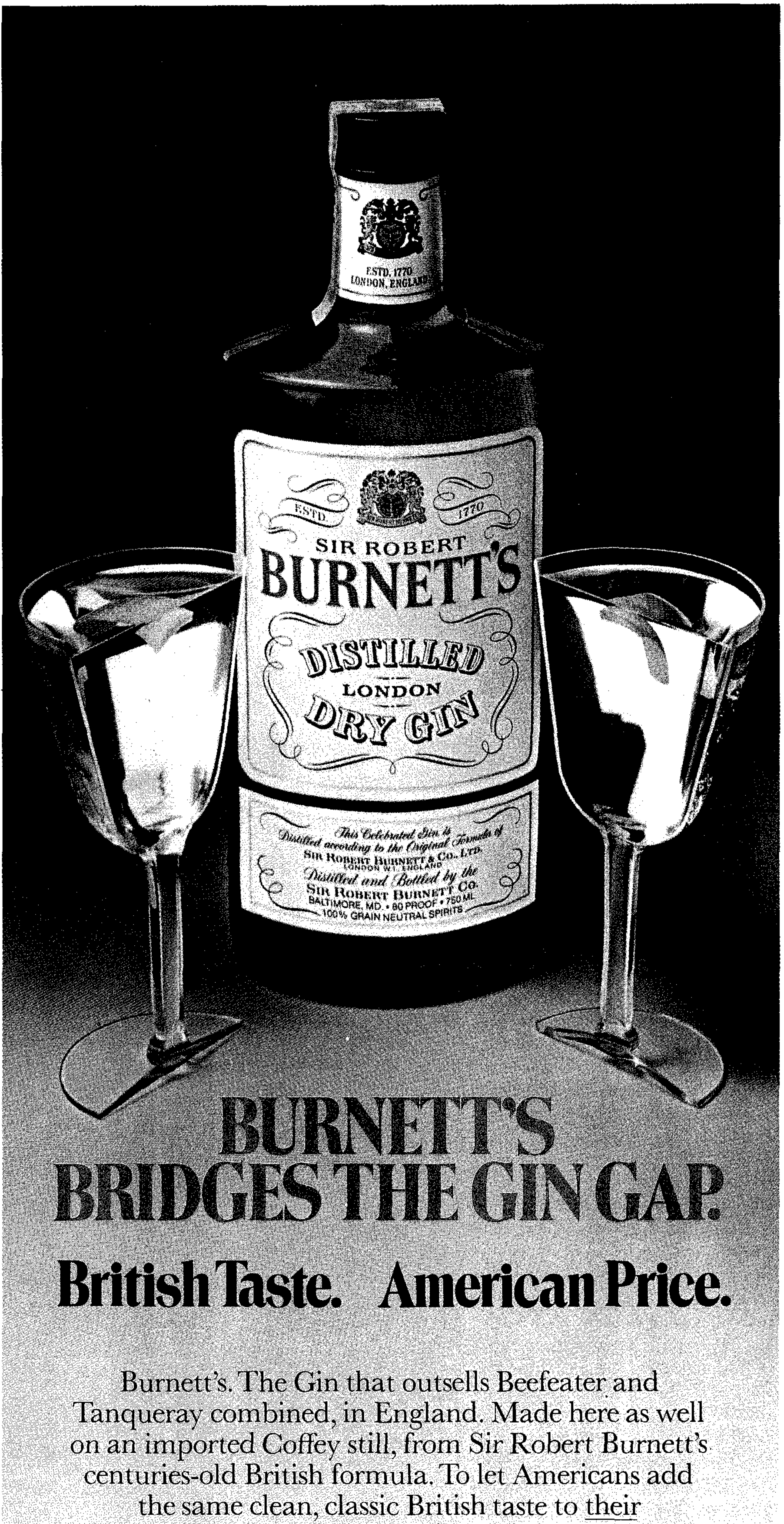
Kahlo's observations about the emotional architecture of personality hold a universe of feeling. In *Self-Portrait With Monkey*, the woman and the capuchin stare out at the viewer with the same firm set of the mouth and the same all-seeing gaze. An emerald ribbon bonds the beast to her, but its arm also curls affectionately around her shoulders; the connection is mutual. Behind her head is a dense jungle canopy of leaves laced by bright-green veins; around her neck is a circlet of bone or wood. These details proclaim her ties to the gluttonous, awesome power of growing things, to wise "dumb" animals, and to the products of decay.

In Kahlo's swipe at Anglo culture, *The Bride Frightened at Seeing Life Opened*, the "bride" is a pale-blond doll who peers with widened eyes at a terrible bounty of severed fruit: red watermelons, papayas with black seeds in their orange flesh, bananas beginning to rot, a cornucopia ripe with fruitfulness and decay. The bride is terrified, but Kahlo is not. In *My Nurse and I,* she paints herself being suckled by a monumental stone-faced Indian woman whose milk swirls in wild, floral patterns through one transparent breast; from the other, and from the sky, drop tears that water the thirsty jungle below. Nothing about Kahlo was naïve. While Rivera settled on a muralist's muscular style to present the themes of political revolution and reconstruction to the Mexican people, his wife described the changes in their feelings about themselves and their origins.

Anglo modernism may have had no use for Kahlo, but neither had she any use for it. "Gringolandia" was as empty of vitality in her eyes as the blond doll was empty of lust. And modernism is not used to art that stands on its own terms, scornful of conventional art history. Where to place her? That's exactly the dilemma. Her style presents a precise description of what's wrong with our systems of cataloguing art. Fitting Kahlo into history may take us the rest of the century. Her work, however, makes the task worthwhile.

THERE ARE TWO HALVES TO THE SHOW AT the Grey Gallery, but they seem so scarcely connected that I prefer to consider them separately. **Tina Modotti**'s connection to Kahlo is circumstantial: They met each other during Modotti's travels through Mexico as Edward Weston's photographic assistant. Both were Marxists, and both were women who became minor celebrities within Mexico and were largely misunderstood outside it. But when Modotti left Weston to take her own photographs, she headed not toward a private style but toward pictures that illustrated a revolutionary's abstracted vision of "the people." The subjects of Modotti's photographs are mostly anonymous: enormous women with pendulous pregnant bellies and bulbous youngsters; oceans of peasant men in sombreros; symbolic artifacts of romantic uprising.

Modotti was a kind of calendar artist for the revolution—better than that, really, but on the same continuum. She was good but predictable. It's as though Modotti felt compelled to do what Kahlo would not: become what she thought she ought to be, rather than what she was. One has to be an outstandingly strong woman—in fact, one has to be a Georgia O'Keeffe, or a Frida Kahlo, or a Gertrude Stein—before the impulse to deny one's own experience and to adopt a "correct," or "masculine," viewpoint becomes irrelevant. (Grey Art Gallery, New York University, 33 Washington Place; through April 16.) ▬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Wine/Alexis Bespaloff

A SIP OF SONOMA

"...Most of California's Sonoma County wineries are new, but they're producing attractive wines at moderate prices..."

FOR MANY WINE CONSUMERS, CALIFORNIA's Sonoma County lacks the glamorous image of the Napa Valley; nevertheless, the variety of wines now available from Sonoma deserve the attention of anyone looking for quality and value. As I recall, there were fewer than 30 wineries in Sonoma when, in 1975, I was invited to be a judge at the first tasting organized by the Sonoma County Harvest Fair. And of the sixteen wineries that were awarded a medal, only six had sold a bottle of wine prior to 1970. Today, there are nearly 100 wineries in the county, and representatives from 39 of them arrived in New York the other day to show some of their new releases.

The first vineyards north of San Francisco were planted near the town of Sonoma in the 1820s; by the 1870s, Sonoma County was producing more wine than any other county in California. But in the 50 years since the repeal of Prohibition, Sonoma has found itself in the shadow of Napa, from which it is separated by the Mayacamas Mountains. In the Napa Valley, several wineries have been known for their fine varietal wines since the 1940s; many of the newer firms have attracted a great deal of attention as well. Although a number of Sonoma wineries date back to the beginning of the century, until the 1960s most of them sold wines in bulk to other wineries or limited their sales to inexpensive gallon jugs. Sebastiani, for example, now one of the largest Sonoma wineries, was founded in 1904 but did not bottle a wine under its own name until 1953, and Foppiano, established in 1896, did not market its first Cabernet Sauvignon until 1972.

The current renaissance of California wines began in the late 1960s, and as land in Napa became prohibitively expensive, a number of wine-makers explored Sonoma. Large wineries such as Sonoma Vineyards, Souverain, and Geyser Peak were established there in the early 1970s, and Simi and Buena Vista, which can trace their origins back to the nineteenth century, were revitalized only in the past decade.

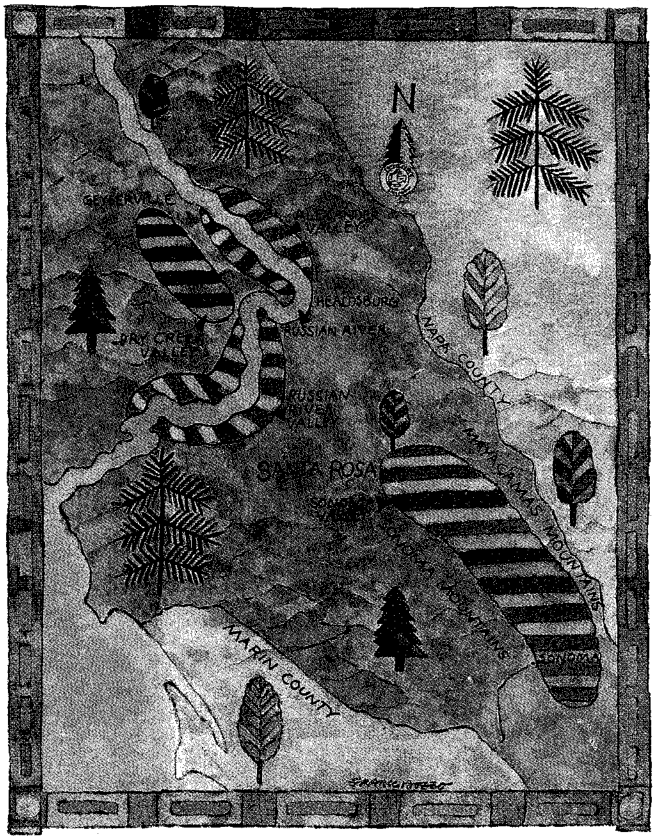
The biggest increase, of course, has been among the small to medium-size wineries. A few of the better-known ones, listed with the year in which each produced its first wines, are Alexander Valley Vineyards (1975), Chateau St. Jean (1973), Clos du Bois (1974), Dry Creek (1972), Gundlach-Bundschu (1973), Hacienda (1973), Iron Horse (1978), Jordan (1976), and Kenwood (1970).

The shift toward the production of fine wines is dramatically reflected in the increased plantings of the best grape varieties. In 1965, there were about 10,000 acres under cultivation in Sonoma, two-thirds of them planted with Zinfandel, Carignane, Petite Sirah, and French Colombard. Such classic varieties as Cabernet Sauvignon, Merlot, Pinot Noir, Chardonnay, Sauvignon Blanc, Johannisberg Riesling, and Gewürztraminer accounted for barely 1,000 acres. In 1981, more than 17,000 acres, out of a total of almost 29,000 (even more than in Napa), were planted with these grapes.

If one of Sonoma's problems has been its relatively short history of producing fine varietal wines, another is its geography, which affects both tourism and the way the wines are labeled.

In Sonoma County, there is a group of wineries near the town of Sonoma, 45 miles north of San Francisco; another group situated between Healdsburg and Geyserville, about 25 miles farther north; and many others scattered in between. By comparison, most of Napa's famous wineries are found on either side of a fifteen-mile stretch of highway, readily accessible to visitors.

What's more, the name "Sonoma" is not always featured on the labels of its wineries, as "Napa Valley" is for wines made there. At least 85 percent of the grapes used to make a wine labeled "Sonoma" must come from within the county, but even those wineries whose grapes come entirely from Sonoma may prefer to use a more specific appellation of origin, such as Alexander Valley, Russian River Valley, Dry Creek Valley, or Sonoma Valley. One of the characteristics of Sonoma that attracted a number of wine-makers in the early 1970s was the county's distinctive microclimatic regions, and a number of firms emphasize these differences on their labels, just as a château owner in the Médoc region of Bordeaux indicates the specific commune of origin—Saint-Estèphe, Pauillac, Saint-Julien, or Margaux. Wine-makers in Sonoma County recognize, of course, that the new, more specific appellations are still unfamiliar to many consumers, especially compared with the single appellation "Napa Valley."



Diversity: *Principal grape-growing regions of Sonoma County.*

Here are a number of wines, many of which were featured at the recent tasting sponsored by the Sonoma County Wine Growers Association, that represent Sonoma's diversity. I've

Illustration by Frank Bozzo.

limited my choices to those that are available in New York, or will be by the end of April. (Prices include full markup; some wines may cost less in some stores.)

Appealing whites that are not bone-dry include the pleasant Pedroncelli French Colombard 1981 ($4.35), the light, fruity Gundlach-Bundschu Sonoma Riesling 1981 ($4.99), and the distinctive Buena Vista Carneros Spiceling 1981 ($5.98), an unusual blend of Gewürztraminer and Johannisberg Riesling.

Dry whites with more flavor and assertiveness include three examples of Sauvignon Blanc—the pronounced, herbaceous Kenwood 1981 ($9.50), the graceful, well-balanced Preston Vineyards 1981 ($8.69), and the fresh, lively Dry Creek Fumé Blanc 1981 ($9.99).

Interesting Chardonnays from Sonoma include the attractive Pedroncelli 1981 ($8) and the somewhat riper Buena Vista 1980 ($8.39). Both are good values. Chardonnays with more substance are the expansive Chateau St. Jean 1981 labeled "Sonoma County" ($15.49); the fine Iron Horse 1981 ($14.99), restrained and nicely textured; the understated Mark West 1980 ($12.49), with its lively acidity; the elegant, well-structured Kenwood 1980 Beltane Ranch ($16.50); and the beautifully styled Alexander Valley Vineyards 1981 ($12), which combines varietal fruit and finesse. (The splendid Simi Chardonnay 1980 is made from Mendocino grapes, as is Simi's spicy Gewürztraminer 1980.)

Among the reds, one worth looking for is Glen-Ellen Proprietor's Reserve Red 1981 ($3.99), made primarily from Sonoma Cabernet Sauvignon. Distinctive Zinfandels are Pedroncelli 1979 ($4.75), with its ripe, rich flavor; the berrylike Dry Creek 1979 ($8.75); the fruity, light-bodied, charming Iron Horse 1981 ($7.49); and the evolved and supple Simi 1978 ($5.99).

Moderately priced Sonoma Cabernet Sauvignons include the pleasing Buena Vista 1979 ($8.39), the somewhat more tannic Pedroncelli 1979 ($6.25), the firm, attractively minty Gundlach-Bundschu 1979 ($8.99), and the Simi 1978 ($8.99), which balances oak and varietal fruit in a particularly stylish way. Three fine Cabernets from the Alexander Valley that combine structure, complexity, and finesse (they will arrive here in early May) are Clos du Bois 1978 Proprietor's Reserve (about $16), the supple Iron Horse 1980 (about $15), and the very successful Jordan 1979 (about $17).

Sonoma has its share of overripe, raisiny Zinfandels, overoaked Chardonnays, harsh Cabernets, and bland Pinot Noirs, but there are obviously a number of Sonoma wineries that are producing very attractive wines at prices that are, for the most part, moderate. ▬

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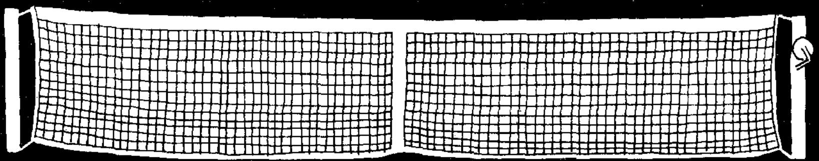

East River Tennis Club

Television/James Wolcott

A PRIEST CALLED RALPH

"...All the girls on *The Thorn Birds* take a fancy to Father Ralph. 'God,' he's told, 'you'd look wonderful in red'..."

'Kiss me on my *mouth*': *Barbara Stanwyck gets her hooks into Richard Chamberlain.*

FIRST THERE WAS TOM TRYON IN *The Cardinal,* then Christopher Reeve in *Monsignor,* and now, carrying on in the hallowed tradition of bad clerical acting comes ... Richard Chamberlain, training his wet, stricken eyes on the cross as a love-noodled priest in **The Thorn Birds** (a four-part ABC mini-series beginning Sunday, March 27, at 8 P.M.). Adapted from Colleen McCullough's best-seller, this ten-hour telefilm fashions itself as an outback *Gone With the Wind,* its Tara being a sprawling, dusty patch of sheep land called Drogheda, which comes complete with a mansion, a troop of lusty workers, and a romping chorus of kangaroos. The mistress of Drogheda is a snow-haired meanie named Mary Carson, played by Barbara Stanwyck, who acts as butchly matriarchal as she did when she roamed the sound stages of *The Big Valley.* Kinked up in black riding gear, Mary rumbles across the ranch in a peevish fury, literally cracking a whip to make her underlings dance and wince. But in one flexing of her will she finds herself smoothly rebuffed.

At Christmas, Mary plays host to the suave, tan Father de Bricassart (Richard Chamberlain), cooing, "Ah, Father de Bricassart," to which he affably replies, "Call me Ralph." She, however, wants more than the use of his first name—she wants him to crush his tan, manly body against hers and powder her old bones into bliss. Later, when Father Ralph dips his head to give Mary a cordial peck on her seventy-fifth birthday, she digs her fingers into his black sleeves and demands, "Kiss me on my *mouth.*" Prying loose her talons, Father Ralph kindly but firmly refuses, determined to keep his lips as chaste as rose petals. Little does he know that there is a defrocking temptress in his future who will leave those lips bruised with wanton abuse.

For all of its parched vistas and assemblies of baaing sheep, *The Thorn Birds* is essentially an exercise in what Dwight Macdonald once called "ecclesiastical transvestism." Before Mary comes unhinged and tries to bully a few kisses, she's content to admire the princely flow of Ralph's robes. "You're the stuff cardinals are made of," she tells him, and "God, you would look wonderful in red." Brushing the dust with the hem of his skirt, Chamberlain's Ralph walks in beauty, a vision of virgin silkiness. Cats bound into his lap, keening for his caress; little girls pluck at the folds of his robe. Plucking most fondly is a little Irish lass named Meggie Cleary (Sydney Penny), who has beautiful almond skin and a long toss of brown hair. Spurned by her mother (Jean Simmons), who prefers to dote on the Cleary sons, Meggie takes a child-bride fancy to Father Ralph, who in turn gives her hugs, presents, advice. Despite the *Beau-Père* overtones, their friendship is cuddlesome and innocent—until, that is, Meggie sprouts into young womanhood, and Sydney Penny gives way to Rachel Ward, who has a posh English accent and a curt, inviting curl to the corners of her mouth. In the Burt Reynolds cop thriller *Sharky's Machine,* Ward played a deluxe call girl with a nasty swoop of black hair; here, her hair is reddish brown, and her features seem a little washed out, but the sexy challenge of her voice hasn't been softened—every luring inflection says, "I dare you."

Grown up, Meggie loves Father Ralph and is racked by the knowledge that he loves God more than her, which makes her feel unworthy, discarded. She's also vexed that Ralph won't give her the one thing the church can't have—his manhood. Father Ralph, too, is racked. Drawn as he is to Meggie, he's drawn even more strongly to those cardinal-red robes that may someday spruce up his wardrobe. Yet, no matter how far or swiftly he climbs in the church, Ralph can't get Meggie out of his mind. She's his Endless Love.

Endless, unfortunately, is how *The Thorn Birds* feels. Daryl Duke, who showed a fast, mean assurance behind the camera in *Payday* and *The Silent Partner,* seems to have directed this telefilm from the inside of a deprivation tank, oblivious to space, time, and motion. *The Thorn Birds* can barely toddle, so stuffed is it with sawdust and filler. The local color, especially, is crammed in with a fat hand. Henry Mancini's music has a whimsical Gaelic lilt, and when Duke trains his camera on sheep shaggers working up a brawny, lyrical sweat, the movie turns into a king-size Irish Spring commercial, with stout lads wiping the dew from their brows and roistering out for a wee spot of rum.

Duke has also been sabotaged by the

Photograph by James Hamilton.

casting in the lead role. Richard Chamberlain was acceptable in *Shōgun* because he wore a dashing beard and swung a big sword; he spared us a lot of anguished emoting. In *The Thorn Birds,* he's supposed to be playing a priest whose mild, tender manner masks a thirst for churchly splendor and influence. Chamberlain, however, is so bleached and wilted that there's never a hint of a scheming intelligence at work beneath his character's platitudes. Chamberlain seems to *believe* Father Ralph's bland sentiments; he doesn't provide an Iago-ish distancing. Everyone in *The Thorn Birds* chides Ralph for being ambitious, but to us he seems as slender and untroubled as a lily of the field, content neither to toil nor to spin.

Tepid as he is, Richard Chamberlain does maintain a certain steadiness. Some of the other performances are wayward to the edge of bizarre. As Mary, Barbara Stanwyck does have a campy spunk, but it's dispiriting seeing an actress of her stature making goo-goo eyes at Father Ralph as he slips the Communion Host on her tongue, and consigning herself to the bone heap with lines like "When you're as old as I am, and as rich, the vultures start to circle." Even sadder is seeing Jean Simmons, once so swan-throated and regal, playing a bitter, dowdy frump, looking like Vicki Lawrence's Mama in her granny glasses and flower-print dresses. As Meggie's son, Philip Anglim lifts his weak chin in prayer and looks Christly creepy, while "special guest star" Christopher Plummer—who plays Ralph's spiritual mentor—carries on like a cardinal out of Ronald Firbank, tracing fey ironies through the air with trim, immaculate hands. (Plummer, however, does look stately in red. It somehow ... I don't know ... brings out the worldliness in his eyes.)

Viewers whose stamina is less than cast-iron are advised to skip the elaborate foreplay of the first three installments of *The Thorn Birds* and alight on the final episode, where the film's best performances are given by an unlikely duo. As Meggie's daughter, Justine, Mare Winningham pixies herself up in Peter Pan ensembles and rattles on in a droll, vain manner about being an actress, dahling. Winningham captures not only Justine's ingenue affectations but what's beneath those affectations—the fears, doubts, and broken feelings. And Ken Howard lends his big, handsome presence to the part of Rainer Hartheim, a German diplomat who's impervious to Justine's sallies and finds her nerviness endearing. When Justine and Rainer become an item, *The Thorn Birds* for once takes on a sweet, eccentric charm. Strolling together, Winningham and Howard look comically mismatched—she's a pip-squeak in little-girl earrings and

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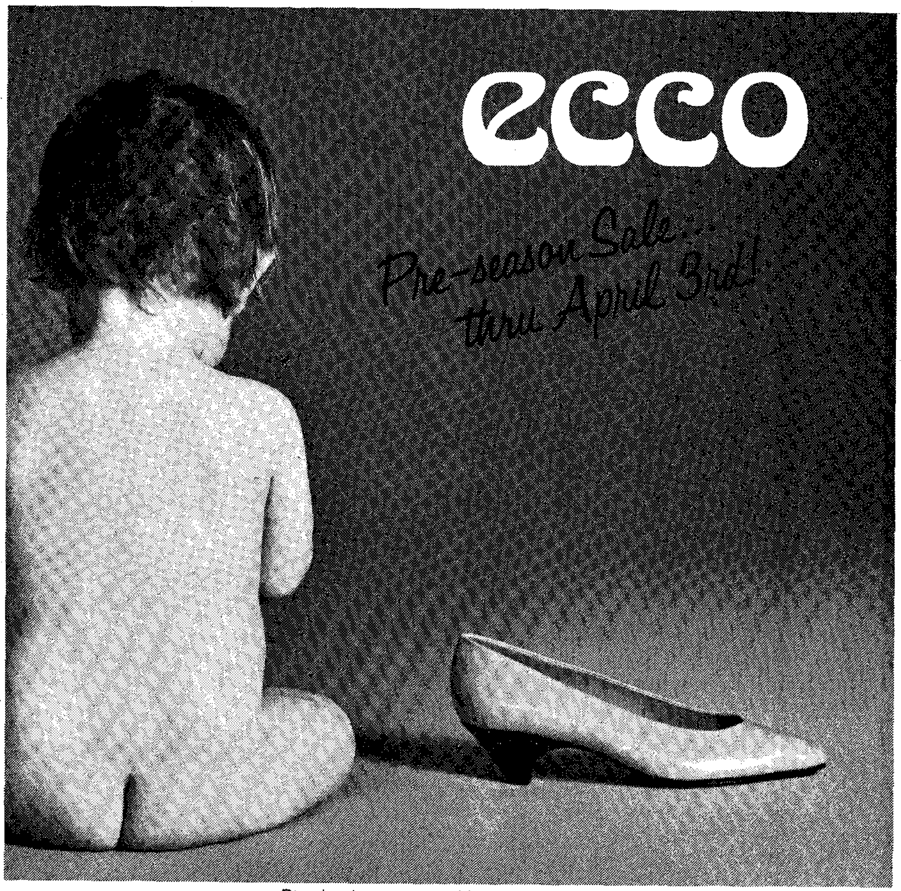

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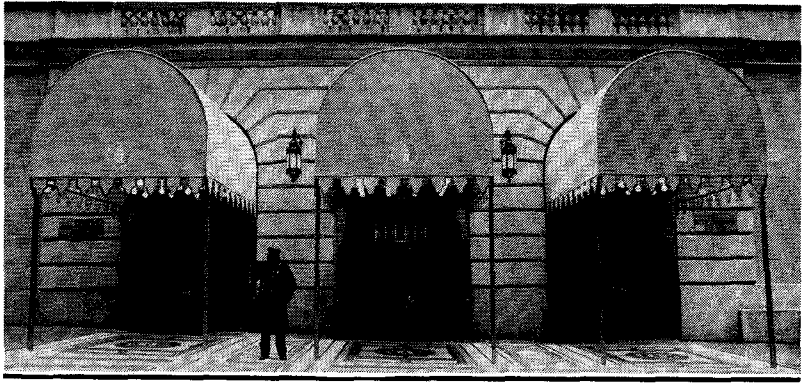

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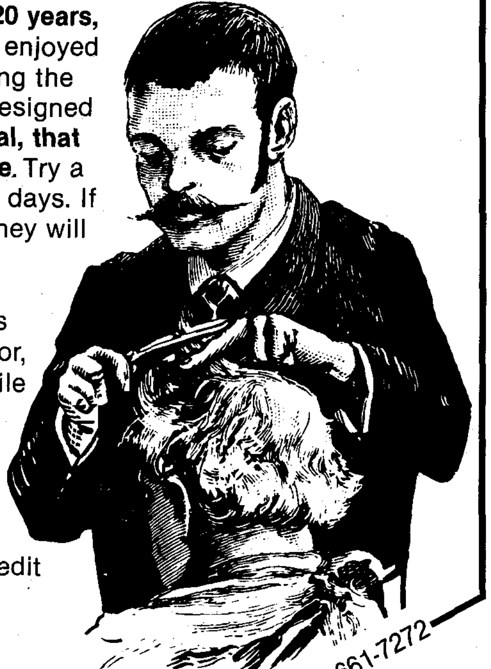

gloves, he's a friendly giant capable of carrying her in his pocket—and yet the blend of their temperaments is magically right. The ease they feel in each other's company is far more appealing than the wounded soul thrashings of Meggie and Father Ralph. Some loves are better than endless.

WHEN I WAS GROWING UP IN MARYLAND, snacking on gravy-laced French fries like the guys in *Diner,* the must-see after-school program was *The Buddy Dean Show,* a local version of *American Bandstand* that featured kids and kittens from the "Balmer" area dancing to all the latest 45s. A pre-Beatles phenomenon, this TV platter party took place back when girls wore pale-pink lipstick and fretted that their parents thought their boyfriends were too "hoody." John Waters, the distinguished director of *Mondo Trasho* and *Polyester,* revealed in his book, *Shock Value,* that it was *Buddy Dean* that turned him into "a full-fledged hairdo buff," adding that the show's dancers were the first stars he knew. "The most popular girl was Mary Lou, and she was the undisputed hairdo queen. One day it was a 'double bubble,' the next day an 'airlift.'" A few weeks ago, a new show for the after-school set, **We're Dancin',** had a test showing in New York on Channel 5, and it drove home how much things have changed since John Waters got his first gander at a beehive airlift.

Emceed by Townsend Coleman, a blow-dry young blade who's far more mobile than Buddy Dean or Dick Clark ever was (he lunges toward the camera like a cub reporter rushing into the newsroom with a scoop), *We're Dancin'* is a state-of-the-art foot shuffle—*its* kids dance to the latest video, with the images occasionally superimposed on their thronging bodies. And, of course, the girls on *We're Dancin'* don't spend hours preparing for the show by spraying and teasing their hair until it looks like a wispy spun-sugar warhead. But one thing is reassuringly familiar—the girls, twirling prettily in their pleated skirts, dance so much better than their boyfriends, who suffer from a bad case of the clunks. If *We're Dancin'* doesn't have the eccentric local color of the old dance shows, it makes up for it in the hip abundance of its guests—in one week alone, the roster included David Johansen, Marshall Crenshaw, the Waitresses, and Bow Wow Wow, and any show that uncorks B.W.W.'s Annabella in the afternoon has to be reckoned a treat. At its worst, *We're Dancin'* is a vapid, busy din, at its best an amphetamine fix. The beat of the music and the twirl of those skirts combine to take you into a tribal euphoria where every body is kissed with sweat. Of course, it probably helps to turn up the volume *real loud*.... ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

The Hands of Time

ABOUT 400 CLASSIC WRISTWATCHES FOR men and women, some dating back to 1910, and pocket watches dating back earlier, are on sale here at 20–60 percent off. From the top category, gold watches, here are a few examples: rare man's 18K Rolex doctor's watch, circa 1935, was $4,500, now $3,650; lady's 18K Patek Philippe tank watch, circa 1940, was $1,475, now $1,100; lady's 18K Rolex Oyster Perpetual date watch, circa 1970, was $2,200, now $1,700; man's 18K Vacheron Constantin, with center second hand, circa 1940, was $1,350, now $925; man's Rolex Oyster Perpetual Submariner date, circa 1975, current list $1,100, now $625. Other watches include a 14K pink-gold tank, was $395, now $197.50; Art Deco 18K Lady Waltham in white gold and black enamel, was $975, now $487.50; wristwatch from World War I, with a khaki band and an openwork grille cover over the dial, was $250, now $150; highly curved, extra-long gold-filled Bulova tank, was $425, now $300; Abercrombie & Fitch navigational chronograph with four dials, was $595, now $357; original Space Ranger watch and band, circa 1937, was $195, now $150; Dizzy Dean watch, was $245, now $122.50; man's stainless-steel watch, circa 1920, was $195, now $78; lady's silver watch, circa 1920, was $225, now $90; gold-filled pink-faced watch, circa 1930, was $180, now $72; man's 14K Longines, circa 1930, was $525, now $210; and many more. Every watch is sold with a one-year written guarantee. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Aaron Faber, 666 Fifth Ave., at 53rd St. (586-8411); Mon.–Sat. 10:30 a.m.–5:45 p.m.; while stock lasts.*

Munchies

BROADWAY SMOOTHY, THE DOWNTOWN nut-and-dried-fruit shop that discounts its eatables, is selling them at even lower prices before the Passover and Easter holidays. Raisins, were $2 a lb., now $1.50; natural almonds, were $3.20 a lb., now $2.50; roasted cashews, were $5.10 a lb., now $4; shelled walnuts, were $4.30 a lb., now $3.50; Turkish apricots, were $3.20 a lb., now $2.50; mixed fruits, were

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

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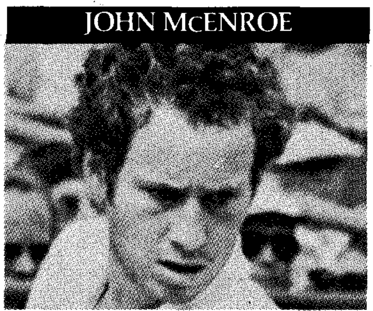

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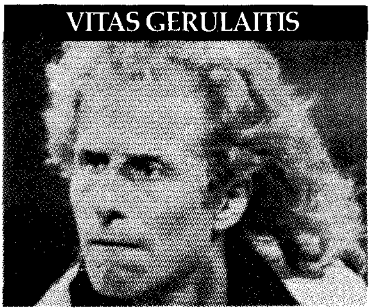

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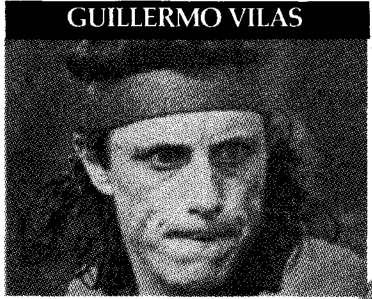

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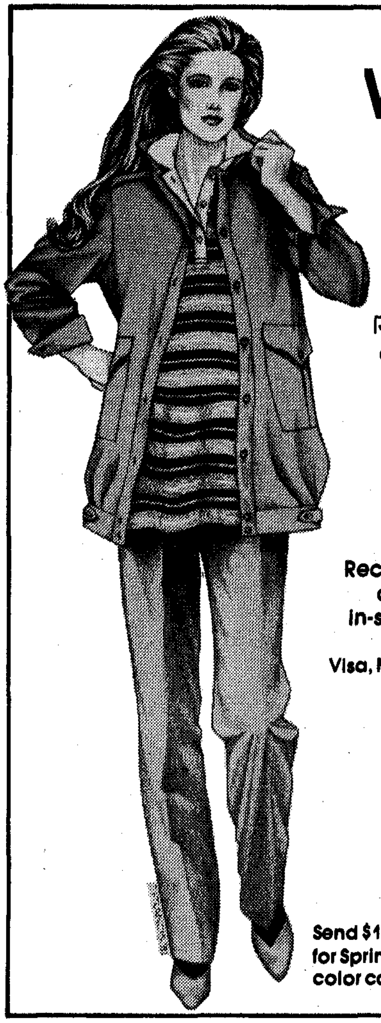

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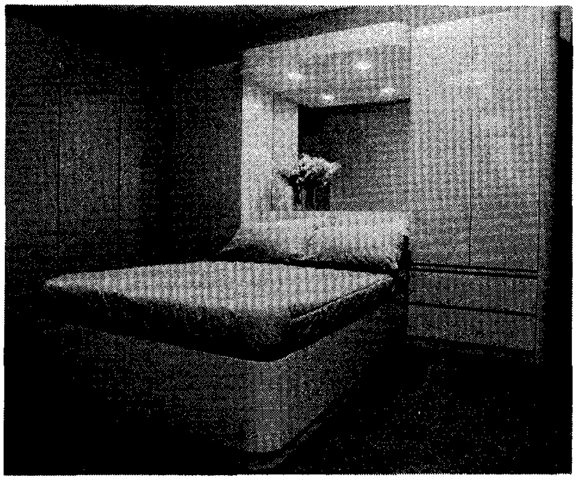

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For Men

THE FUTURE OF THIS MIDTOWN STORE IS in doubt, and it's clearing out its men's wear at the lowest prices ever offered here. Suits and sport coats in sizes 38–44S, 37–50R, 38–48L, and 42–46XL by Daks, H. Freeman, Linett, Ltd., and other major makers: sport coats of hand-woven Scottish, Irish, and British fabrics, were $250–$395, now $125–$185; all-wool three-piece suits, were $350–$450, now $195 and $225; Wind-Schaper's own-make all-wool suits, were $210, now $150; Wind-Schaper's Harris Tweed and Shetland-wool jackets and Botany blazers, were up to $165 each, now $85; all-wool-flannel, -gabardine, and -cavalry-twill trousers, were $55–$65, now $35. There's a lot of fine fabric on sale: sport-jacket material, was up to $20 a yd. wholesale, now $7.50; 60-in.-wide suiting fabric from H. Freeman and La Viale, was up to $35 a yd. wholesale, now $9.50. In coats: West of England all-wool mid-weight coats, in a limited size range, were $310, now $165; two styles of all-wool chesterfields (also in a limited size range), were $250 for topcoats and $275 for overcoats, now $150 and $165, respectively. Also, a group of all-silk and all-wool imported handmade neckwear, including noils, twills, and stripes, now $4.50 each or three for $12.50 (only three to a customer); British and Italian silk rep, regimental, and grenadine ties, now $8.50 each or three for $24; polyester striped and patterned ties, now $3.50 each or three for $8. A.E., M.C., V., checks accepted; all sales final. *Wind-Schaper, 39 East 46th St. (355-1260); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till 5:30 p.m; through 4/2 or while stock lasts.*

Warehouse Sale

THIS COMPANY HAS A DOWNTOWN WAREhouse in which it is selling out furnishing fabrics and wall coverings, mostly discontinued patterns, at well below wholesale prices. The fabrics include: hand-painted natural duck, list $48 a yd., here $12; woven fabrics from France, list $67.50 a yd., here $20; European jacquard in beige, list $60 a yd., here $18; vinyl and natural suede in earth tones, list $24 a yd. each, now $6; pastel faille, list $18 a yd., now $5; cotton chintz in solids, list $15 a yd., now $4; polished-cotton quilting, list $49.50 a yd., now $15; textured Belgian linen, list $24 a yd., here $7. Also, a large selection of wall coverings, were $30–$48 a roll wholesale, now $15–$24. Checks accepted; no credit cards; all sales final. *Connaissance, 41 West 25th St., fourth* *floor (924-3661); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till noon; through 4/2.*

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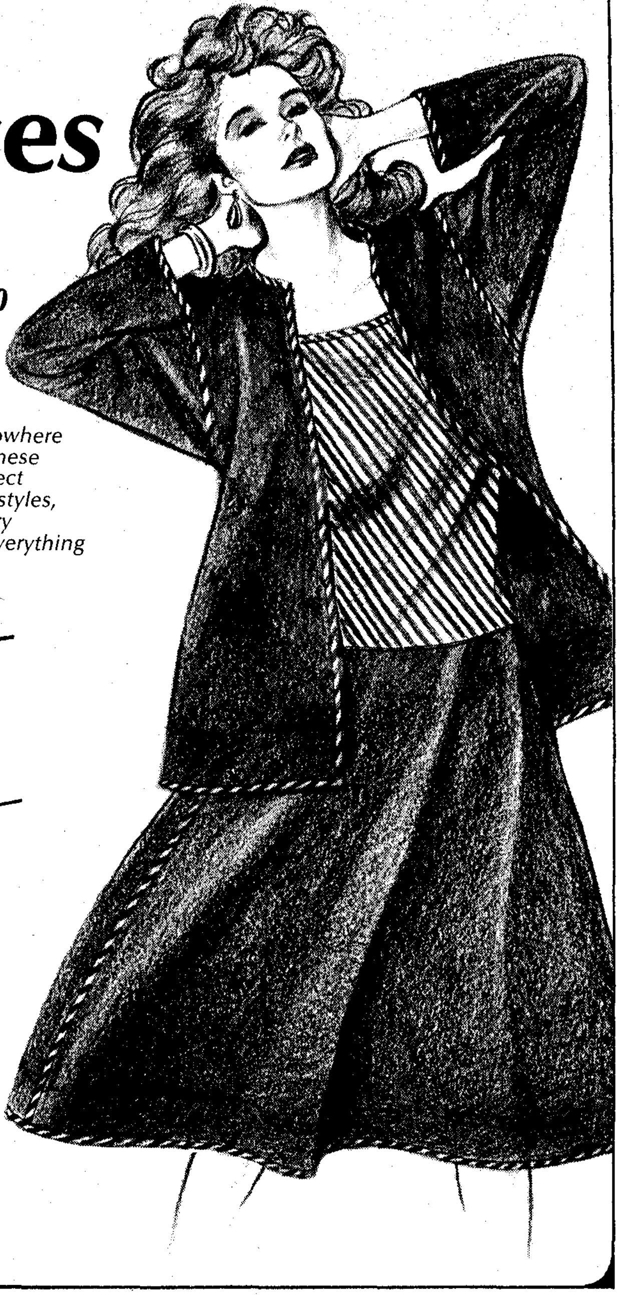
EVERY SPRING, THIS MANUFACTURER OF metal products offers to the public planters made of galvanized steel, stainless steel, and copper, usually sold only to plant-supply houses. They are at wholesale prices: 2-ft.-long, now $20; 4-ft.-long, now $35; and other sizes can be made to your specifications at a discount. Cash-and-carry only; all sales final. *Afko Metal Mfg., 105 West 17th St. (255-7063); Mon.–Fri. 9 a.m.–4 p.m.; through 7/30.*

Pour le Bain

ONE OF THE LARGEST DISTRIBUTORS OF Allibert bathroom furniture and accessories bought out the last shipment of furniture the French company will be selling in the United States, and is offering it at 40 percent below the usual cost. All units are laminated wood inside and out, in white with blue or brown trim and beige with brown trim (not all items are available in all colors), and are contemporary in style. A few examples: cabinets with top drawer and two shelves below with doors, were $180, now $108; four-drawer chests, were $225, now $135; double chests with two drawers and two-door cabinet below, were $310, now $186; wall-mounted drawers, were $85, now $51; wall-mounted cabinets with one shelf, were $95, now $57, with two shelves, were $105, now $63; and more. For early birds, one 33-in. sink-and-vanity unit with cabinet below, in beige with brown trim, was $370, now $222. M.C., V., checks accepted; all sales final. *The Elegant John, 812 Lexington Ave., near 62nd St. (935-5800); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 7 p.m.; through 4/2.* ■



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A Complete Entertainment Guide for the Week Beginning · March 23

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Mar. 22: "Johnny West." Beg. Mar. 23: "Jeanne Dielman, 23 Quaidu Commerce, 1080 Bruxelles." #2—Thru Mar. 22: "Aria for an Athlete." Mar. 23-24: "Beware of a Holy Whore"; "Satan's Brew." Mar. 25-27: "The Third Generation"; "Why Does Herr R. Run Amok."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Mar. 24: "Power Force." Opening Mar. 25: "Bad Boys."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "A Hard Day's Night." **AGEE ROOM—** Mar. 21-22: "Cinderfella"; "Which Way to the Front?" Mar. 23-24: "The Ladies Man"; "It's Only Money." Beg. Mar. 25: "The Decline of Western Civilization."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Hollywood Out-takes." #2—"Personals."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Mar. 21: "Finders Keepers, Lovers Weepers"; "Cherry, Harry & Raquel." Mar. 22: "Fight for Your Life"; "Black Shampoo." Mar. 23: "The Lickerish Quartet"; "Carmen, Baby." Mar. 24: "The Drive-In Massacre"; "I Dismember Mama." Opening Mar. 25: "Bad Boys."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 21: "Le Jour Se Leve"; "Bizarre, Bizarre." Mar. 22: "Ordinary People"; "The Great Santini." Mar. 23-24: "To Be or Not to Be." Mar. 25-26: "The 39 Steps (1935)"; "The Lady Vanishes (1938)." Mar. 27: "Bringing Up Baby"; "Stage Door."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 24: "Le Beau Mariage"; "The Woman Next Door."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Mar. 21-22: "Days of Heaven"; "Badlands."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Sophie's Choice." #2—Thru Mar. 24: "Sophie's Choice." Opening Mar. 25 (tent.): "The Black Stallion Returns."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Frances." #2—"Come and Get It." #3—"The Year of Living Dangerously." #4—"Coup de Torchon."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Mar. 24: "Victor/Victoria"; "My Favorite Year." Beg. Mar. 25: "The Verdict."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Mar. 24: "Lovesick." Opening Mar. 25: "The Outsiders."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "High Road to China."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Mar. 24: "Das Boot."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"The Lords of Discipline."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Mar. 24: "Trenchcoat." Opening Mar. 25: "Bad Boys."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Let's Spend the Night Together."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Mar. 24: "The Entity." Opening Mar. 25: "Max Dugan Returns." #2—Thru Mar. 24: "The Verdict." Opening Mar. 25: "The Outsiders." #3—"Table for Five." #4—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "The Entity." #5—"Caligula." #6—Thru Mar. 24: "The Dark Crystal." Beg. Mar. 25: "The Verdict."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Time Walker." #2—582-5070. "The Lords of Discipline."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Mar. 24: "Joy Sticks." Opening Mar. 25: "The Black Stallion." #2—975-8369. "Power Force."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—Thru Mar. 24: "The Year of Living Dangerously." Beg. Mar. 25: "Vigilante." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Mar. 21: "8 1/2"; "I Vitelloni." Mar. 22-23: "Born Yesterday"; "The Hustler." Mar. 24-26: "North by Northwest"; "To Catch a Thief." Mar. 27: "Lenny"; "All That Jazz." #2—Mar. 21-22: "Love Story"; "Love With the Proper Stranger." Mar. 23-24: "The Blackboard Jungle"; "Class of 1984." Mar. 25-26: "You Only Live Twice"; "On Her Majesty's Secret Service." Mar. 27: "War and Peace."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Mar. 24: "Vigilante." Opening Mar. 25: "The Sword in the Stone." #2—"Ten to Midnight."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Pirates of Penzance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Parsifal."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Starstruck."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Mar. 24: " Victory March." Beg. Mar. 25: "Private Life."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "High Road to China."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. **New Directors/New Films** . (For more info. see this heading under "Museums & Societies" listings.)

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Mar. 24: "The Verdict." Opening Mar. 25: "Max Dugan Returns.

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Britannia Hospital."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Killing of Angel Street."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "48 Hrs." **CORONET**—"The King of Comedy."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Next Year if All Goes Well."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Mar. 24: "Lovesick." Opening Mar. 25: "The Black Stallion Returns." #2—832-2720. "Tales of Ordinary Madness."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Mar. 24: "Frances." Opening Mar. 25: "The Outsiders."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"Ten to Midnight."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302 "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tender Mercies."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Verdict."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 24: "Ten to Midnight." Opening Mar. 25: "The Sword in the Stone."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Lords of Discipline." #2—427-1332. "Vigilante."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"High Road to China." #2—Thru Mar. 24: "The Year of Living Dangerously." Opening Mar. 25: "The Black Stallion."

MOVIES

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Tootsie."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. # 1—"La Nuit de Varennes." # 2—"Success." # 3—"The Night of the Shooting Stars."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. # 1—Thru Mar. 24: "The Pirates of Penzance." Beg. Mar. 25: Luis Buñuel Film Festival. "Viridiana"; "The Discreet Charm of the Bourgeoisie." # 2—"Diva."

89. REGENCY—B'way nr. 67th St. 724-3700. Mar. 21: "Don Giovanni." Mar. 22-23: "The Chocolate Soldier"; "The Merry Widow." Mar. 24-26: "Humoresque"; "The Great Lie." Mar. 27: "They Shall Have Music"; "The Competition."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. # 1—"Choice of Arms." # 2—"Lianna."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. # 1—"Tootsie." # 2—"Sophie's Choice." # 3—"High Road to China." # 4—"The Year of Living Dangerously."

93. NEW YORKER—B'way nr. 88th St. 580-7900. # 1—Thru Mar. 24: "The Verdict." # 2—Thru Mar. 24: "Frances." Opening Mar. 25: "The Outsiders."

95. THALIA—95th St. W. of B'way. 222-3370. Mar. 21: "Montenegro"; "Sweet Movie." Mar. 22: "A Face in the Crowd"; "Man on a Tightrope." Mar. 23: "The Big Clock"; "Deadline at Dawn." Mar. 24: "Modern Times"; "A King in New York." Mar. 25-26: "On the Waterfront"; "The Men." Mar. 27: "Sartre Par Lui-Meme."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Mar. 21: "The Stunt Man"; "The Elephant Man." Mar. 22: "You Can't Take It With You"; "Shane." Mar. 23: "The Mother and the Whore." Mar. 24: "Yojimbo"; "Sanjuro." Mar. 25: "The Shining"; "The Killing." Mar. 26: "Women in Love"; "Death in Venice." Mar. 27: "Gentlemen Prefer Blondes"; "It's Always Fair Weather."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. # 1—Thru Mar. 24: "Trenchcoat." Opening Mar. 25: "The Black Stallion Returns." # 2—"Ten to Midnight." # 3—Thru Mar. 24: "Joy Sticks." Opening Mar. 25: "The Black Stallion Returns." # 4—"Lovesick"; "Deathtrap."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Mar. 24: "Sting II"; "The Last American Virgin."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet." Black Independent Filmmakers Festival (Main Auditorium). Mar. 23, 7 p.m. (free after sug. contrib. to Museum—$3, children $1.50): "From Harlem to Harvard", "Remembering Thelma", "But Then, She's Betty Carter."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; members $2. Cinema Indonesia. Mar. 24, 8 p.m.: "The Turmoil of Life" (1979) by Asrul Sani. Mar. 25, 8 p.m.: "The Dawn" (1980) by Arifin C. Noer. Mar. 26, 2 p.m.: "Smile on a December Morning" (1974) by Wim Umboh; 5 p.m.: "Behind the Mosquito Net" (1983) by Teguh Karya; 8 p.m.: "Red Lips, Pure Heart" (1980) by Slamet Rahardjo. Mar. 27, 2 p.m.: "The Turmoil of Life"; 5 p.m.: "Shackled Woman" (1980) by Ismail Soebardjo. In Indonesian, Eng. subtitles.

BAHA'I CENTER—53 E. 11th St. 674-8998. Adm. free. Mar. 27, 2:30 p.m.: "Sacred Circle", "Sacred Circle Recovery." Two Native American films by Donald K. Spence.

BEACON THEATER—B'way nr. 74th St. 874-1717. Adm. $5. Adm. $5. Beg. Mar. 25, p.m.: "Giant" (1956) by George Stevens, with James Dean, Elizabeth Taylor, Rock Hudson.

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5 ACADEMY AWARD NOMINATIONS INCLUDING BEST ACTRESS Meryl Streep

SOPHIE'S CHOICE

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ACADEMY AWARD NOMINATIONS

Best Actress Jessica Lange

Best Supporting Actress Kim Stanley

R

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Frances

ACADEMY MEMBERS: FOR THE ABOVE FILMS YOUR CARD WILL ADMIT YOU AND A GUEST TO PERFORMANCES AS STIPULATED IN DAILY NEWSPAPERS

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—WCBS-TV

TENDER MERCIES

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PG

BAD BOYS

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Starts Friday, March 25 at a theatre near you.

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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Mar. 25-26, 9 p.m.: "Jivin in Bebop". A historical document of Dizzy Gillespie's big big band and the vintage bop-scene.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 23, 1, 3:15, 6, 8:30 p.m.: "La Femme Enfant" (1980) by Raphaële Billetdoux, with Penelope Palmer, Klaus Kinski. In French, Eng. subtitles.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3; members free. Mar. 22, 7 p.m.: Ralph Rosenblum, Academy Award-winning film editor ("Annie Hall", "A Thousand Clowns", "The Pawnbroker") will show excerpts from his works in conjunction with a lecture on the critical role of the film editor in film art.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Daily (Tues.-Thurs.), 2 p.m.: "Upon This Rock" (1970) by Harry Rasky. On St. Peter's Church in Rome, with Ralph Richardson, Orson Welles. In conjunction with the exhibition, "The Vatican Collections: The Papacy and Art." Films on Sculpture. Mar. 22, 1 p.m.: "Giacometti" (1965) by Michael Gill, "Sort of a Commercial Icebag" (1971) by Michael Hugo, on Giant Soft Icebag by Claes Oldenburg, "Christo's Valley Curtain" (1973) by David and Albert Maysles. Mar. 23, 1 p.m.: "Louise Nevelson in Process" (1977) by Susan Fanshel, Jill Godmilow, "Art in Public Places" (1973) by Fred Barzyk, filmed in New York City. Mar. 24, 1 p.m.: "Henry Moore" (1980) by Robert M. Fresco. Mar. 25, 1 p.m.: "Images of Leonard Baskin" (1965) by Warren Forma, "Henry Moore, London, 1940-42" (1970) by Anthony Roland, "Conversation with Henry Moore: Elephant Skull Etchings" (1970) by Robert M. Fresco.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Sug. contrib. $3, members $2. Fassbinder TV Films. Mar. 22-25, 5:15, 7:15 p.m.: "Fear of Fear" (1975) with Margit Carstensen. (Tickets advance sale, Tues.-Fri., 10 a.m.-5 p.m. at the museum.)

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Cineprobe Film Series. Mar. 21, 6 p.m.: Amy Greenfield explores dance, film, and video, and presents "Tides" (1982), her most recent film. What's Happening? Film Series. Mar. 22, 6 p.m.: "Ben's Mill" (1980) by John Karol, Michel Chalufour. Rediscovering French Film—Part II. Mar. 21, 2:30 p.m.: "La Chute de la Maison Usher" (silent, 1928), "Mor'Vran" (1931) by Jean Epstein. In French. Mar. 22, 2:30 p.m.: "Le Tournoi" (silent, 1928) by Jean Renoir. French titles. Mar. 24, 2:30 p.m.: "Tire-au-Flanc" (silent, 1928) by Renoir. French titles; 6 p.m.: "Maldone" (silent, 1928) by Jean Grémillon. French titles. Mar. 25, 2:30 p.m.: "Maternité" (silent, 1929) by Marie Epstein, Jean Benôit-Lévy. French titles; 6 p.m.: "Harakiri" (silent, 1928) by Marie-Louise Iribe, with Constant Rémy. Eng. titles. Mar. 26, 2:30 p.m.: "Les Deux Timides" (silent, 1928) by René Clair, with Pierre Batcheff. French titles, piano accompaniment; 5 p.m.: "Les Nouveaux Messieurs" (silent, 1928) by Jacques Feyder, with Gaby Morlay. No titles, piano accompaniment. Mar. 27, 2:30 p.m.: "Harakiri"; 5 p.m.: La Merveilleuse Vie de Jeanne d'Arc" (silent, 1928) by Marc de Gastyne, with Simone Genevois. French titles, piano accompaniment. Recent Documentaries (Playing continuously during museum hours). Mar. 21: "El Dialogo" (The Dialog) (1981) by Karen Ranucci, Estella Bravo. Mar. 22: "In Motion: Amiri Baraka" (1982) by St. Clair Bourne. Mar. 24: "The Ends of the Earth: Plaquemines Parish" (1982) by Andrew Kolker and Louis Alvarez. Mar. 25: "Signed, Sealed and Delivered: Labor Struggle in the Post Office" (1981) by Eric Lewis, Tammy Gold, Dan Gordon. Mar. 26: "Piano Players Rarely Ever Play Together" (1981) by Stevenson Palfi. Mar. 27: "How Much Is Enough?: Decision Making in the Nuclear Age" (1982) by Andrew Stern.

NEW DIRECTORS/NEW FILMS—57th St. Playhouse, W. of Ave. Americas. 877-1800 ext. 489. Adm. $4; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3.50, in advance only. Tickets available, advance sale, at the Museum, 18 W. 54th St., and day of performance at the 57th St. Playhouse. Mar. 21, 6 p.m.: "A Farewell to the Land" by Mitsuo Yanagimachi, in Japanese, Eng. subtitles; 8:30 p.m.: "Chopin" ("Sciopen") by Luciano Odorisio, in Italian, Eng. subtitles. Mar. 22, 6 p.m.: "Chopin"; 8:30 p.m.: "Betrayal: The Story of Kamilla" by Vibeke Lokkeberg, in Norwegian, Eng. subtitles. Mar. 23, 6 p.m.: "There Lived a Wrestler" by P. Padmarajan, in Indian, Eng. subtitles; 8:30 p.m.: "The Dawn" by Arifin C. Noer, in Indonesian, Eng. subtitles. Mar. 24, 6 p.m.: "The Dawn"; 9 p.m.: "Evening Performance" by Josefina Molina, in Spanish, Eng. subtitles. Mar. 25, 6 p.m.: "Wend Kuuni" by Gaston J.M. Kabore, in Russian, Eng. subtitles; 8:30 p.m.: "Dirty Dishes" by Joyce Bunuel. Mar. 26, 1 p.m.: "There Lived a Wrestler"; 3:30 p.m.: "Evening Performance"; 6 p.m.: "Dirty Dishes"; 8:30 p.m.: "The Truuuuth" ("La Veritaaaa") by Cesare Zavattini, in Italian, Eng. subtitles, "Joe's Bed-Stuy Barbershop: We Cut Heads" by Spike Lee. Mar. 27, 1 p.m.: "Wend Kuuni"; 3:30 p.m.: "The Truuuuth", "Joe's Bed-Stuy Barbershop: We Cut Heads"; 6 p.m.: "Rat Trap" by Adoor Gopalakrishnan, in Indian, Eng. subtitles; 8:30 p.m.: "Half a Life" ("Mourir a 30 Ans") by Romain Goupil, in French, Eng. subtitles.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Mar. 22, 12 noon: "Shoot the Piano Player" (1960) by Francois Truffaut; 2:30 p.m.: "Scott Joplin: King of Ragtime", "Glenn Gould: pt. 1—Off the Record", "Glenn Gould: pt. 2—On the Record", Mar. 24, 12 noon: "Impressions of a City", a tour of Shanghai.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. The New Greek Cinema. Mar. 22, 6 p.m.: "Songs of Fire" (1975) by Nikos Koundouros; 8:15 p.m.: "Happy Day" (1976) by Pantelis Voulgaris; 10:10 p.m.: "Special Request" (1980) by Pavlos Tassios. Mar. 23, 6 p.m.: "Songs of Fire"; 8:15 p.m.: "Happy Day"; 10:10 p.m.: "Special Request". Mar. 24, 6 p.m.: "1922" (1978) by Koundouros; 8:15 p.m.: "Happy Day"; 10:10 p.m. "Special Request". Mar. 25, 6 p.m.: "1922"; 8:15 p.m.: "Happy Day"; 10:10 p.m.: "Love Wanders in the Night" (1981) by Frida Liappa. Mar. 26, 6 p.m.: "Electric Angel" (1981) by Thanassis Rentzis; 8:15 p.m.: "Happy Day"; 10:10 p.m.: "Love Wanders in the Night". Mar. 27, 6 p.m.: "Electric Angel:" 8:15 p.m.: "Happy Day"; 10:10 p.m.: "Love Wanders in the Night."

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Spring Break." #3—Thru Mar. 24: "Time Walker"; "Vigilante." Beg. Mar. 25: "The Sword in the Stone."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Power Force." Beg. Mar. 25: "The Outsiders."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "The Black Stallion Returns." #2—"Gandhi."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"High Road to China." #2—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "The Black Stallion Returns."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Mar. 24: "Tootsie." Beg. Mar. 25: #2—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Max Dugan Returns." #3—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Bad Boys." #4—"High Road to China."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Gandhi." #2—"High Road to China."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Gandhi."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Mar. 24: "Tootsie." Beg. Mar. 25: "The Black Stallion Returns." #2—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Spring Break." #3—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Sword in the Stone."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Max Dugan Returns." #3—Thru Mar. 24: "Power Force." Beg. Mar. 25: "One Armed Executioner." #4—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Black Stallion Returns." #5—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "The Outsiders."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Lords of Discipline." #2—"Vigilante."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "Power Force." Beg. Mar. 25: "One Armed Executioner."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Gandhi." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Max Dugan Returns." #2—"Sophie's Choice." #3—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Sword in The Stone." #4—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Black Stallion Returns."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "High Road to China."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"High Road to China." #2—Thru Mar. 24: "Power Force." Beg. Mar. 25: "Max Dugan Returns." #3—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Bad Boys." #4—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: Russia Films.

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"High Road to China." #2—"The Verdict."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Mar. 24: "Sophie's Choice." #2—Thru Mar. 24: "Joy Sticks." #3—Thru Mar. 24: "Lovesick."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Mar. 24: "Modern Times"; "City Lights." #2—Thru Mar. 24: "Joy Sticks."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Gandhi." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "High Road to China." **SOUTH—** Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "The Black Stallion Returns."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Mar. 24: "Time Walker"; "One Dark Night."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Tent.: "Gandhi."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Mar. 24: "Lovesick"; "Deathtrap."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Mar. 24: "Ten to Midnight." Beg. Mar.25: "Max Dugan Returns."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "The Verdict." Beg. Mar. 25: "The Black Stallion Returns." #3—Thru Mar. 24: "Trenchcoat." #4—"Tootsie."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 22: "The Chosen." Beg. Mar. 23: "Best Friends."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Mar. 24: "Sophie's Choice." #2—Thru Mar. 24: "Gandhi."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Mar. 17: "Vigilante." Beg. Mar. 18: "High Road to China." #2—"Tootsie." #3—"Ten to Midnight."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Tent.: "Ten to Midnight." #2—Thru Mar. 24 (tent.): "Hot and Bothered." Beg. Mar. 25: "The Sword in the Stone."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Mar. 24: "Time Walker"; "The Sorceress." Beg. Mar. 25: "Bad Boys."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Mar. 24: "48 Hrs." Beg. Mar. 25: "Max Dugan Returns." #2—"Tootsie."

304. **NEW DORP—LANE—** 351-2110. "Gandhi."

305. NEW DORP–RAE– 979-0444. #1–"High Road to China." #2–"Joy Sticks."

306. NEW DORP–RKO FOX PLAZA– 987-6800. #1–Thru Mar. 24: "Vigilante." #2–Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Bad Boys."

307. NEW SPRINGVILLE–ISLAND– 761-6666. #1–"Sophie's Choice." #2–"High Road to China."

308. NEW SPRINGVILLE–RKO RICHMOND– 761-3103. Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Black Stallion Returns."

Queens

401. ASTORIA–UA ASTORIA–Steinway St. at 30th Ave. 545-9470. #1–Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Spring Break." #2–Closed. #3–Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Max Dugan Returns." #4–"High Road to China."

402. BAYSIDE–LOEWS BAY TERRACE–Bell Blvd. at 26th Ave. 428-4040. #1–"High Road to China." #2–"Tootsie."

403. BAYSIDE–MOVIES AT BAYSIDE–Bell Blvd. at 39th Ave. 225-1110. #1–"Sophie's Choice." #2–"The Verdict." #3–Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders." #4–Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Bad Boys."

406. CORONA–PLAZA–Roosevelt Ave. nr. 103rd St. 639-0012. Thru Mar. 24: "Q is Coming." Beg. Mar. 25: "Concrete Jungle."

408. ELMHURST–LOEWS ELMWOOD–Hoffman Dr. at Queens Blvd. 429-4770. "Gandhi." "The Lords of Discipline."

410. FLUSHING–PARSONS–Parsons Blvd. nr. Union Tpke. 591-8555. #1–Thru Mar. 24: "Power Force." Beg. Mar. 25: "Spring Break." #2–Thru Mar. 24: "Tootsie." Beg. Mar. 25 (tent.): "Raiders of the Lost Ark."

411. FLUSHING–RKO KEITHS–Northern Blvd. at Main St. 353-4000. #1–Thru Mar. 24: "Vigilante." #2–Thru Mar. 24: "Ten to Midnight." #3–Thru Mar. 24: "Power Force." Beg. Mar. 25: "The Outsiders."

412. FLUSHING–RKO PROSPECT–Main St. nr. 41st Rd. 359-1050. #1–Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Spring Break." #2–"Tootsie." #3–"High Road to China."

413. FLUSHING–UA QUARTET–Northern Blvd. at 160th St. 359-6777. #1–Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Max Dugan Returns." #2–"A Taste of Sin." #3–Thru Mar. 24: "Time Walker." Beg. Mar. 25: "The Black Stallion Returns." #4–"Gandhi."

414. FLUSHING–UTOPIA–Union Tpke. at 188th St. 454-2323. "Sophie's Choice."

416. FOREST HILLS–CINEMART–Metropolitan Ave. at 72nd Rd. 261-2244. Thru Mar. 24: "The Year of Living Dangerously"; "Eye of the Needle."

417. FOREST HILLS–CONTINENTAL–Austin St. nr. 70th Ave. 544-1020. #1–"Table for Five." #2–Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Sword in The Stone."

418. FOREST HILLS–FOREST HILLS–71st Ave. nr. Queens Blvd. 261-7866. #1–"Sophie's Choice." #2–Thru Mar. 24: "The Verdict." Beg. Mar. 25: "Max Dugan Returns."

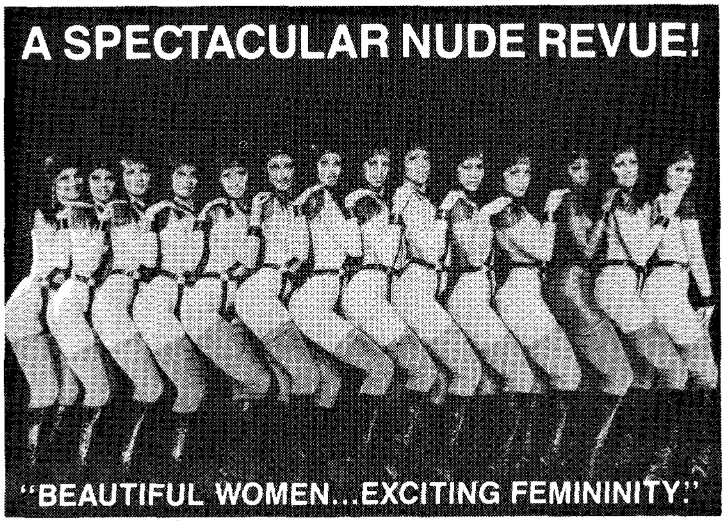
419. FOREST HILLS–LOEWS TRYLON–Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."

420. FOREST HILLS–MIDWAY–Queens Blvd. at 71st Rd. 261-8572. #1–Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #2–Thru Mar. 24: "Time Walker." Beg. Mar. 25: "Max Dugan Returns." #3–Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Outsiders." #4– "High Road to China."

422. FRESH MEADOWS–CINEMA CITY–Horace Harding Exp. at 183rd St. 357-9100. #1–Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Max Dugan Returns." #2–Thru Mar. 24: "The Verdict." Beg. Mar. 25: "The Sword in The Stone." #3–Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders." #4–"Sophie's Choice." #5–Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

423. FRESH MEADOWS–RKO MEADOWS–Horace Harding Blvd. at 190th St. 454-6800. #1–"Gandhi." #2–Thru Mar. 24: "The Year of Living Dangerously." Beg. Mar. 25: "The Black Stallion Returns."

424. GLEN OAKS–RKO–Union Tpke. at 255th St. 347-7777. Thru Mar. 24: "Sting II." Beg. Mar. 25: "Max Dugan Returns."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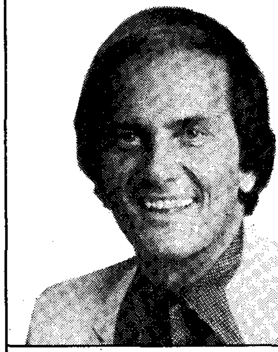

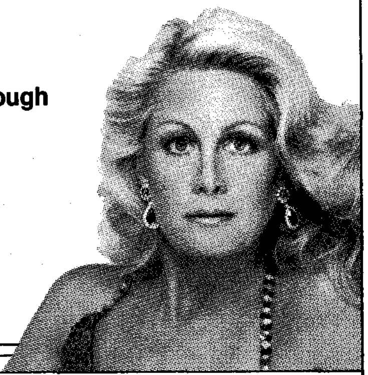

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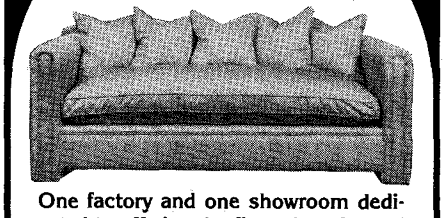

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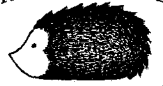

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MOVIES

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Gandhi." #2—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "The Sword in the Stone." #3—Thru Mar. 24: "Hot and Bothered." Beg. Mar. 25: "Spring Break."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Mar. 24: "Power Force." Beg. Mar. 25: "Bad Boys."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Mar. 24: "A Taste of Sin." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Black Stallion Returns." #3—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Max Dugan Returns."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Mar. 24: "Lovesick"; "Firefox." Beg. Mar. 25 (tent.): "Table for Five"; "I Ought to Be in Pictures."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "Frances."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Mar. 24: "Vigilante"; "Escape from New York."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Bad Boys." #2—"High Road to China."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 24: "An Officer and a Gentleman."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Mar. 24: "Gandhi." #2—Thru Mar. 24: "Joy Sticks."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Tootsie." #2—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Spring Break."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #2—"Gandhi."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Mar. 24: "Vigilante"; "Escape from New York."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Mar. 24: "Vigilante."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Tootsie."

501. BALDWIN—RKO— 223-9230. "Gandhi."

502. BELLEROSE—RKO— 775-1351. Thru Mar. 25: "The Chosen." Beg. Mar. 23: "Best Friends."

504. BELLMORE—THE MOVIES— 785-3032. Thru Mar. 24: "Time Stands Still."

511. EAST MEADOW—FLICK— 794-8008. #1—"The Verdict." #2—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"High Road to China." #2—"Ten to Midnight." #3—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Max Dugan Returns." #4—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Mar. 24: "Sting II." Beg. Mar. 25: "The Year of Living Dangerously." #2—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Joy Sticks."

516. FARMINGDALE—RKO— 249-0122. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Raiders of the Lost Ark."

517. FLORAL PARK—RKO FLORAL— 352-2280. Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Spring Break."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Tootsie."

524. HEWLETT—RKO— 791-6768. Thru Mar. 22: "The Chosen." Beg. Mar. 23: "Best Friends."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Ten to Midnight." #2—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "The Sword in the Stone."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." **SOUTH**—"The King of Comedy."

529. LAWRENCE—RKO— 371-0203. #1—"High Road to China." #2—"48 Hrs." #3—"Tootsie."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Mar. 24: "Lovesick"; "Blade Runner." Beg. Mar. 25 (tent.): "The Sword in the Stone." #2—Thru Mar. 24: "Best Friends." Beg. Mar. 25: "Table for Five."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Gandhi." #2—"Tootsie." #3—"48 Hrs." #4—"The Year of Living Dangerously."

532. LONG BEACH—LIDO— 432-0056. Thru Mar. 24: "One Dark Night." Beg. Mar. 25: "Joy Sticks."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Sophie's Choice." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Bad Boys." #3—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "The Black Stallion Returns." #4—Thru Mar. 24: "Table for Five." Beg. Mar. 25 (tent.): "The Sword in the Stone."

534. LYNBROOK—STUDIO ONE— 599-1444. Tent.: "The Year of Living Dangerously."

535. MALVERNE—TWIN— 599-6966. #1—Thru Mar. 24: "Without a Trace." Beg. Mar. 25 (tent.): "Table for Five." #2—Thru Mar. 24: "Lovesick." Beg. Mar. 25 (tent.): "Raiders of the Lost Ark."

536. MANHASSET—MANHASSET— 627-7887. #1—"High Road to China." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Bad Boys." #3—Tent.: "The Stationmaster's Wife."

537. MANHASSET—RKO CINEMA— 627-1300. #1—"High Road to China." #2—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Spring Break." #3—Beg. Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Bad Boys."

540. MASSAPEQUA—PEQUA— 799-6464. "Gandhi."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #6—"High Road to China." #7—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Max Dugan Returns."

542. MERRICK—GABLES— 546-0734. Thru Mar. 24: "Lovesick."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Gandhi."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Raiders of the Lost Ark."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Mar. 24: "Sting II." Beg. Mar. 25 (tent.): "Raiders of the Lost Ark." #2—Thru Mar. 24: "Lovesick." Beg. Mar. 25 (tent.): "Joy Sticks."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Tootsie." #2—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "The Outsiders."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Mar. 22: "The Chosen." Beg. Mar. 23: "Best Friends."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "48 Hrs." Beg. Mar. 25: "Max Dugan Returns."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone." #2—"Sophie's Choice." #3—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Mar. 24: Program unavailable. Beg. Mar. 25: "Raiders of the Lost Ark."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. Thru Mar. 24: "Vigilante." Beg. Mar. 25: "The Outsiders."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Mar. 24: "A Taste of Sin." Beg. Mar. 25: "Max Dugan Returns." #2—"The Verdict."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tootsie." #2—"Gandhi."

561. SYOSSET—SYOSSET— 921-5810. "Sophie's Choice."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Black Stallion Returns."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"48 Hrs." #2—"Time Walker"; "One Dark Night." #3—"The King of Comedy." #4—"Vigilante." #5—"Ten to Midnight." #6—"Joy Sticks." #7—"Trenchcoat." #8—"Tootsie." #9—"The Lords of Discipline." #10—"Power Force." #11—"High Road to China."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Tent.: "The Lords of Discipline." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Spring Break."

571. WANTAGH—RKO— 781-6969. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Spring Break." #3—"High Road to China."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Mar. 24: "Sting II." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "Joy Sticks."

601. **BABYLON—BABYLON—** 669-3399. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

602. **BABYLON—RKO—** 669-0700. #1—"Tootsie." #2—Thru Mar. 24: "Vigilante."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "48 Hrs." Beg. Mar. 25: "The Black Stallion Returns." #3—Thru Mar. 24: "Power Force." Beg. Mar. 25: "48 Hrs."

604. **BAY SHORE—CINEMA—** 665-1722. "Ten to Midnight."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gandhi." #2—"High Road to China."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 24: "Sting II." Beg. Mar. 25: "The Black Stallion Returns."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 24: "Trenchcoat."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone."

616. **COMMACK—MAYFAIR—** 543-0707. Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Black Stallion Returns."

617. **COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—Thru Mar. 24: "Ten to Midnight."

619. **CORAM—CORAM—** 698-7200. Thru Mar. 24: "An Officer and a Gentleman."

621. **CORAM—PINE—** 698-6442. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "The Black Stallion Returns." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Sword in the Stone."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"High Road to China." #2—"Gandhi." #3—Thru Mar. 24: "The Year of Living Dangerously." Beg. Mar. 25: "Bad Boys." #4—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Spring Break." #5—Thru Mar. 24: "48 Hrs." Beg. Mar. 25: "Tender Mercies."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Gandhi."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The King of Comedy."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"48 Hrs." #2—"High Road to China."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Black Stallion Returns." #2—"Vigilante."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Mar. 24: "The Verdict." Beg. Mar. 25: "Max Dugan Returns."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Tootsie." #2—"Gandhi." #3—Thru Mar. 24: "Ten to Midnight." #4—Thru Mar. 24: "Time Walker." Beg. Mar. 25: "The Black Stallion Returns."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "High Road to China."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Bad Boys."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Spring Break." #2—"Tootsie." #3—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Mar. 24: "The Year of Living Dangerously."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "The Black Stallion Returns."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 24: "Best Friends."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Sting II."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Tootsie." #2—Thru Mar. 24: "Table for Five." #3—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Raiders of the Lost Ark."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "High

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Road to China." **OUTDOOR**—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Outsiders."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. Program unavailable.

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Sting II."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 24: "The Entity." Beg. Mar. 25: "Sting II."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"High Road to China." #2—"Gandhi." #3—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "Max Dugan Returns."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Mar. 24: "48 Hrs." Beg. Mar. 25: "The Outsiders." **OUTDOOR**—Thru Mar. 24: "Taste of Sin"; "Vigilante." Beg. Mar. 25: "Spring Break."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Sophie's Choice." #2—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 22: "The Chosen." Beg. Mar. 23: "Best Friends."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 24: "The Verdict."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Mar. 24: "Yol." Beg. Mar. 25: "Josepha."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Mar. 24: "Frances." #2—Thru Mar. 24: "Lovesick." #3—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Raiders of the Lost Ark."

660. **SHIRLEY TWIN—** 281-4466 #1—Thru Mar. 24: "Time Walker"; "The Sorceress." Beg. Mar. 25: "The Black Stallion Returns." #2—Thru Mar. 24: "Joy Sticks."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Bad Boys."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Max Dugan Returns." #2—Thru Mar. 24: "Tootsie." Beg. Mar. 25: "The Outsiders."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Gandhi." #2—"Tootsie." #3—"48 Hrs."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Mar. 24: "Without a Trace." #2—Thru Mar. 24: "Lovesick."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Mar. 24: "Table for Five." Beg. Mar. 25: "Raiders of the Lost Ark."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Black Stallion Returns."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "High Road to China."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Gandhi."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "Max Dugan Returns." #3—"Joy Sticks."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Mar. 24: "Lola." Beg. Mar. 25 (tent.): "Le Beau Mariage."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "The Sword in the Stone."

707. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Mar. 24: "48 Hrs." #2—"Gandhi." #3—"Tootsie." #4—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru Mar. 24: "The Stationmaster's Wife." Beg. Mar. 25: "Tender Mercies."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Sophie's Choice." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Black Stallion Returns." #3—Thru Mar. 24: "Time Walker." Beg. Mar. 25: "Bad Boys." #4—"High Road to China."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "Tootsie." Beg. Mar. 25: "The Entity."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Mar. 24 (tent.): "Ten to Midnight." Beg. Mar. 25 (tent.): "Raiders of the Lost Ark."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Gandhi." #2—"Tootsie."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"High Road to China." #2—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #3—"48 Hrs." #4—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Outsiders." #5—Thru Mar. 24: "Time Walker." Beg. Mar. 25: "Max Dugan Returns."

715. **NEW ROCHELLE—TOWN—** 632-4000. Beg. Mar. 25: "The Black Stallion Returns."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"High Road to China." #2—Thru Mar. 24: "Tootsie." Beg. Mar. 25: "Max Dugan Returns."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Mar. 24: "Tootsie." Beg. Mar. 25: "The Black Stallion Returns." #2—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders." #3—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Tootsie." #4—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Max Dugan Returns."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Gandhi." #2—"High Road to China." #3—Thru Mar. 24: "48 Hrs." Beg. Mar. 25: "Spring Break." #4—Thru Mar. 24: "The Verdict."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 24: "Lovesick."

721. **PLEASANTVILLE—ROME—** 769-0720. "Joy Sticks."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone." #2—Thru Mar. 24: "Time Stands Still." Beg. Mar. 25: "The Black Stallion Returns."

723. **SCARSDALE—FINE ARTS—** 723-6699. Tent.: "Time Stands Still."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "The Year of Living Dangerously."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Spring Break."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"High Road to China." #2—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Max Dugan Returns."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "One Armed Executioners."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"The King of Comedy." #2—Thru Mar. 24: "The Verdict." Beg. Mar. 25: "The Black Stallion Returns."

731. **YONKERS—KENT—** 237-3440. Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: (tent.): "The Sword in the Stone."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"High Road to China." #2—"Gandhi." #3—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Bad Boys." #4—"Tootsie."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone." #2—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Bad Boys."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Sophie's Choice."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Tootsie." #2—"Table for Five." #3—"Joy Sticks." #4—"Vigilante." #5—"Gandhi."

746. **NEW CITY—TOWN—** 634-5100. #1—"Gandhi." #2—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"High Road to China." #2—Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25: "Max Dugan Returns."

748. **NYACK—CINEMA EAST—** 358-6631. "The Verdict."

751. **PEARL RIVER—CENTRAL—** 735-2530. "The Lords of Discipline."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "An Officer and a Gentleman."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Lovesick."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Trenchcoat."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Joy Sticks."

774. **DANBURY—CINE—** 743-2200. #1—"Tootsie." #2—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Spring Break." #3—Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

775. **DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—"High Road to China."

777. **DANBURY—PALACE—** 748-7496. #1—"Ten to Midnight." #2—Thru Mar. 24: "Power Force." Beg. Mar. 25: "The Black Stallion Returns." #3—Thru Mar. 24: "One Dark Night." Beg. Mar. 25 "Max Dugan Returns."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Table for Five." #2—"The Verdict."

780. **FAIRFIELD—COUNTY—** 334-1411. "Joy Sticks."

781. **GREENWICH—CINEMA—** 869-6030 "Sophie's Choice."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The King of Comedy." #2—"Tootsie." #3—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Max Dugan Returns."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600 "High Road to China."

784. **NORWALK—CINEMA—** 838-4504. #1—"Joy Sticks." #2—"An Officer and a Gentleman."

785. **NORWALK—NORWALK—** 866-3010. "Ten to Midnight."

788. **SOUTH NORWALK—SONO—** 866-9202. Mar. 21-22: "Lianna." Mar. 23-25: "The Night Porter"; "Sweet Movie." Mar. 26-29: "Das Boot."

789. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "48 Hrs."

790. **STAMFORD—AVON—** 324-9205. #1—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "The Outsiders." #2—Thru Mar. 24: "48 Hrs." Beg Mar. 25: "The Black Stallion Returns."

791. **STAMFORD—CINEMA—** 324-3100. #1—"High Road to China." #2—"Gandhi." #3—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "Spring Break."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—Thru Mar. 24: "Table for Five." #2—Thru Mar. 24: "Frances."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"High Road to China." #2—Thru Mar. 24: "Gandhi." Beg. Mar. 25: "Spring Break." #3—Thru Mar. 24: "Tootsie." Beg. Mar. 25: "The Black Stallion Returns."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Gandhi." #2—227-3324. "Sophie's Choice." #3—227-9619. "Tootsie." #4—226-6666. "High Road to China."

796. **WESTPORT—POST—** 227-0500. "The Year of Living Dangerously."

798. **WILTON—CINEMA—** 762-5678. "Trenchcoat."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Tootsie." #2—"Gandhi." #3—"One Dark Night."

801. **HARRISON—WARNER—** 482-8550. #1—"High Road to China." #2—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"High Road to China." #2—"Tootsie."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Power Force." #2—"Gandhi." #3—"48 Hrs."

805. JERSEY CITY—STATE— 653-5200. #1—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Vigilante." Beg. Mar. 25: "The Black Stallion Returns." #3—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "The Sword in the Stone."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Power Force." #2—"High Road to China." #3—"Ten to Midnight." #4—"Vigilante."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Gandhi." #2—"Tootsie." #3—"Trenchcoat." #4—"48 Hrs." #5—"Joy Sticks." #6—"Table for Five."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Mar. 24: "Time Walker." Beg. Mar. 25: "Vigilante."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Gandhi."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"High Road to China." #2—Thru Mar. 24: "Power Force."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru Mar. 24: "The Year of Living Dangerously." Beg. Mar. 25: "The Black Stallion Returns."

817. LIVINGSTON—COLONY— 992-0800. "High Road to China."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Mar. 24: "Best Friends." Beg. Mar. 25: "Lovesick."

819. MILLBURN—RKO— 376-0800. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "The Black Stallion Returns." #2—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Outsiders."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #2—Thru Mar. 24: "Ten to Midnight." Beg. Mar. 25: "Spring Break." #3—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "The Sword in the Stone."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. Thru Mar. 24: "Table for Five." Beg. Mar. 25: "The Outsiders."

828. VERONA—VERONA— 239-0880. Thru Mar. 24: "Sophie's Choice." Beg. Mar. 25 (tent.): "The Sword in the Stone."

829. WEST CALDWELL—CINEMA WEST— 575-9085. "Lovesick."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Gandhi." #2—"Tootsie." #3—Thru Mar. 24: "The Verdict." Beg. Mar. 25: "Max Dugan Returns."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Mar. 24: "Lovesick."

841. CRANFORD—RKO— 276-9120. #1—Thru Mar. 24: "Trenchcoat." Beg. Mar. 25: "Max Dugan Returns." #2—Thru Mar. 24: "A Taste of Sin." Beg. Mar. 25: "Spring Break."

842. ELIZABETH—ELMORA— 352-3483. Thru Mar. 24: "Lovesick"; "Deathtrap."

846. LINDEN—TWIN— 925-9787. #1—"Sophie's Choice." #2—Thru Mar. 24: "Joy Sticks."

848. ROSELLE PARK—PARK— 245-0358. Thru Mar. 24: "Sting II"; "Honky Tonk Freeway."

849. SUMMIT—STRAND— 273-3900. "Sophie's Choice."

851. UNION—FIVE POINTS— 964-3466. "High Road to China."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru Mar. 24: "Coup de Torchon." Beg. Mar. 25 (tent.): "Tender Mercies."

854. UNION—RKO— 686-4373. #1—"Tootsie." #2—"Gandhi."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru Mar. 24: "Joy Sticks." Beg. Mar. 25: "Bad Boys." #2—"Sophie's Choice." #3—Thru Mar. 24: "The Stationmaster's Wife." Beg. Mar. 25: "The Sword in the Stone."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Mar. 24: "Lovesick." Beg. Mar. 25: "Raiders of the Lost Ark."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Mar. 24: "Lovesick." Beg. Mar. 25: "The Black Stallion Returns."

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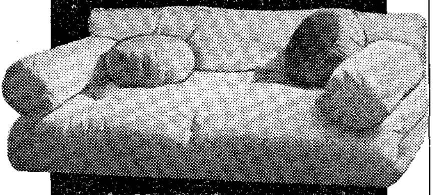

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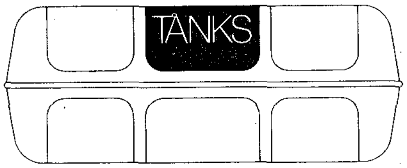

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ARIA FOR AN ATHLETE—(1hr. 48m., '83) In Polish, Eng. subtitles. The late nineteenth century tale of a young boy who runs away to join the circus and become "The Strongest Man in the World." Dir. Filip Bajon. 2

BAD BOYS—('83) Reviewed in this issue. 3, 7, 30, 100, 102, 103, 109, 201, 204, 210, 221, 302, 306, 403, 420, 422, 427, 439, 512, 528, 533, 536, 537, 571, 573, 601, 625, 634, 649, 662, 705, 709, 714, 732, 735, 801, 805, 822, 857

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62

BLACK STALLION RETURNS, THE—(1hr. 43m., '83) Sequel to *The Black Stallion*. Young Alec, upon losing his beloved horse, sets out on a journey to retrieve it. Dir. Robert Dalva, with Kelly Reno, Vincent Spano. PG. 14, 70, 97, 104, 105, 114, 201, 206, 225, 234, 308, 413, 423, 428, 533, 562, 603, 609, 616, 621, 629, 632, 637, 660, 668, 709, 715, 717, 722, 730, 777, 790, 793, 805, 813, 819, 860

BRITANNIA HOSPITAL—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. 55

CHOICE OF ARMS—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. 90

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. 16, 852

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 23, 788

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 88

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 36

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 35, 38, 60, 303, 529, 531, 552, 567, 603, 625, 628, 650, 664, 707, 714, 719, 752, 789, 790, 804, 807

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 16, 71, 93, 437, 658, 792

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 104, 111, 113, 205, 223, 231, 236, 304, 408, 413, 423, 426, 447, 450, 501, 531, 540, 545, 559, 566, 606, 625, 626, 632, 648, 664, 701, 707, 712, 719, 732, 745, 746, 775, 791, 793, 795, 800, 804, 807, 810, 830, 854

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. 56

HIGH ROAD TO CHINA—(1hr. 45m., '83) Reviewed in this issue. PG. 22, 48, 83, 92, 105, 109, 111, 208, 210, 211, 225, 237, 305, 307, 401, 402, 412, 420, 439, 512, 529, 536, 537, 541, 567, 573, 606, 625, 628, 633, 642, 648, 700, 709, 714, 716, 719, 727, 732, 747, 775, 783, 791, 793, 795, 801, 803, 806, 811, 817, 851

JOHNNY WEST—(2hrs., 9m., '77) Newly released. In German, Eng. subtitles. American rock meets German postwar alienation, and a young man working as a roadie longs to be a rock star. Dir. Roald Koller, with Rio Reiser and the Manhattans. 2

KILLING OF ANGEL STREET, THE—(1hr. 38m., '83) After the suspicious death of her father, a woman joins forces with an activist and becomes involved in a sinister corporate power play. With Liz Alexander. John Hargreaves and Alexander Archdale. Dir. Donald Crombie. 57

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 60, 528, 567, 627, 730, 782

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 31

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90, 788

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 62

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. 24, 33, 80, 202, 408, 567, 570, 751

LOVESICK—(1hr. 36m., '83) Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the New York psychoanalyst, bored with his profession and patients, who rebels by falling in love with the neurotic young playwright, played by Elizabeth McGovern, who wanders into his office. McGovern has a downy upper lip, a slightly blurred gaze, and an endearingly hesitant delivery—everything about her is soft and slightly indistinct, and when she pops out with a bright line you're always a little surprised. Brickman lets the camera fall in love with her fluffy allure. An accomplished *New Yorker* parodist of the Woody Allen school, Brickman makes mild jokes about psychoanalysis but doesn't reject its doctrines altogether, leaving his hero in the attitude of a defrocked priest who somehow manages to stay inside the church. The movie turns dismayingly conventional in the middle; perhaps a good dose of slapstick would have brought it to life. With Alec Guinness as Sigmund Freud, who drops in once in a while for a friendly chat. PG. 21, 32, 70, 97, 104, 206, 212, 232, 426, 436, 513, 516, 530, 535, 542, 548, 549, 550, 635, 639, 640, 644, 658, 666, 720, 724, 755, 774, 789, 818, 829, 840, 842, 858, 860

MAX DUGAN RETURNS—(1hr. 38m., '83) An ex-con returns home to spend time with a family he doesn't really know. Dir. Herbert Ross, with Marsha Mason, Jason Robards, Donald Sutherland. Original screenplay by Neil Simon. PG. 32, 54, 109, 201, 206, 210, 233, 303, 401, 413, 418, 420, 422, 424, 428, 512, 541, 552, 558, 631, 648, 663, 702, 714, 716, 717, 727, 747, 777, 782, 830, 841

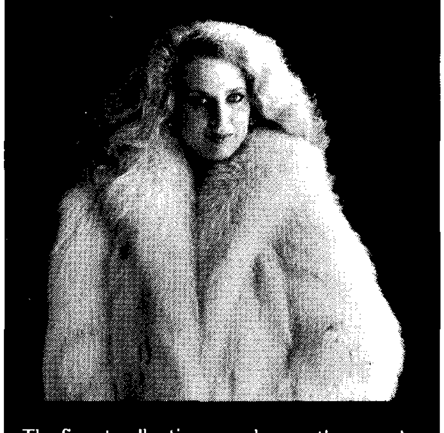
★ **MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 20

NEXT YEAR IF ALL GOES WELL—(1hr. 35m., '83) A comedy about a couple who want different things out of the relationship, and how they manage to come to terms. Dir. Jean-Loup Hubert, with Isabelle Adjani. R. 61

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 38, 442, 619, 754, 784

OUTSIDERS, THE—(1hr. 34m., '83) The story of two groups of youngsters of differing socio-economic backgrounds, and their dealings with, and hostilities toward, each other. Dir. Francis Coppola, with C. Thomas Howell, Rob Lowe. PG. 21, 32, 71, 93, 103,



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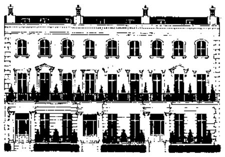

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MOVIES

201, 203, 234, 403, 411, 420, 422, 428, 546, 550, 552, 554, 557, 600, 603, 635, 642, 650, 663, 702, 707, 710, 714, 717, 746, 774, 790, 819, 827

★ **PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. **44**

PERSONALS—(1hr. 30m., '83) After his divorce, a man tries striking up relationships through personal classified ads. Dir. Peter Markle, with Bill Schoppert. PG. **6**

PIRATES OF PENZANCE, THE—(1hr. 52m., '83) What was wildly exuberant and funny on stage looks merely hysterical, stale, and repetitive on screen. The director, Wilford Leach, hasn't thought out the material for the camera; he shoots three or four numbers in a row on a single set before moving somewhere else; he rejects all the possibilities of intimacy which are so easy to achieve in the cinema. Kevin Kline's prancing and satirical flourishes as the Pirate King are still amusing, but Kline smirks too much and seems terribly pleased with himself; Rex Smith does his well-built-teen-idol thing pleasantly, but Linda Ronstadt is plump and pallid. Only George Rose, triumphing in the Gilbert and Sullivan patter songs, is a complete joy. The movie isn't dull, but it's wearying and impersonal. It could all be happening a thousand miles away. PG. **42, 88**

PRIVATE LIFE—(1hr. 43m., '83) In Russian, Eng. subtitles. Academy Award nominee offering an intimate view of Soviet family life. Dir. Yuli Raizman, with Mikhail Ulyanov. **47**

SAY AMEN, SOMEBODY—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **73**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayable role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 58, 82, 92, 105, 201, 206, 212, 225, 236, 307, 403, 414, 418, 422, 533, 554, 561, 603, 625, 634, 651, 662, 705, 709, 710, 732, 735, 744, 747, 781, 795, 828, 846, 849, 857**

SPRING BREAK—(1hr. 25m., '83) College students go to Fort Lauderdale, Florida to celebrate the annual ritual. Dir. Sean Cunningham, with David Knell, Perry Lang. R. **100, 114, 401, 410, 412, 426, 448, 517, 537, 570, 573, 625, 635, 650, 719, 726, 774, 791, 793, 822, 841**

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. **46**

SUCCESS—(1hr. 28m., '83) A young man changes his identity to impress the woman he loves by following the examples of several role models, and finally walks away from his father-in-law's company as a multi-millionaire. Dir. William Richert, with Jeff Bridges, Belinda Bauer, Bianca Jagger. R. **86**

SWORD IN THE STONE, THE—(1hr. 19m., '83) Animated Disney version of the legend of King Arthur as a young boy. G. **41, 78, 100, 114, 206, 300, 417, 422, 426, 511, 526, 530, 533, 554, 613, 621, 651, 705, 722, 731, 735, 805, 822, 828, 857**

TABLE FOR FIVE—(2hrs. 2m., '83) A divorced father tries to reacquaint himself with his three children after five years of separation. With Jon Voight. Dir. Robert Lieberman. PG. **32, 76, 206, 234, 403, 417, 422, 436, 530, 533, 535, 546, 554, 562, 616, 635, 640, 648, 667, 702, 707, 717, 745, 746, 774, 779, 792, 807, 827**

TALES OF ORDINARY MADNESS—(1hr. 47m., '83) Ben Gazzara, who has become the sour-mash king of American film acting, is the only good thing in this generally inept pastiche made out of Charles Bukowski's acrid stories of boozing, brawling, and screwing in skid-row Los Angeles. As a variety of women throw themselves on him, Gazzara drags his brown paper bag and Old Crow from one scene to another and barely reacts. His sozzled deadpan gets funnier as the movie goes along. The movie isn't dull, but the director, Marco Ferreri doesn't have enough control over the tone of this English-language production, shot in Los Angeles, to achieve the tone one assumes he's trying for—a combination of raffish pornography and farce. The lines he and his screenwriters choose to quote make Bukowski sound like an imitative, fourth-rate writer. With the beautiful Ornella Muti as some sort of unfathomable self-destructive tootsie in Vietcong pajamas, and Susan Tyrrell, who makes tigerish faces at Gazzara and then faints dead away from an orgasm before he even touches her. **70**

TEN TO MIDNIGHT—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. **41, 72, 78, 97, 100, 114, 201, 203, 210, 233, 237, 300, 306, 401, 411, 417, 422, 428, 512, 517, 526, 533, 536, 537, 567, 570, 573, 604, 617, 621, 629, 632, 642, 658, 668, 709, 711, 714, 717, 728, 744, 777, 785, 790, 805, 806, 822**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **74, 625, 708, 852**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 92, 109, 114, 205, 223, 234, 237, 303, 402, 410, 412, 419, 448, 500, 521, 529, 531, 550, 559, 567, 602, 617, 632, 635, 640, 649, 663, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 803, 807, 830, 854**

TRENCHCOAT—(1hr. 31m., '83) An aspiring mystery writer researching material on the Mediterranean island of Malta discovers more than she can handle. Dir. Michael Tuchner, with Margot Kidder, Robert Hays. R. **30, 57, 97, 201, 206, 234, 308, 403, 412, 420, 511, 541, 552, 554, 567, 612, 613, 651, 663, 702, 705, 722, 735, 756, 782, 798, 807, 819, 822, 841**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **20, 32, 54, 76, 93, 211, 234, 403, 418, 422, 511, 558, 631, 655, 719, 730, 748, 779, 830**

VICTORY MARCH—(2hrs. 8m., '83) Reviewed in this issue. R. **47**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 38, 58, 83, 92, 416, 423, 513, 531, 534, 625, 636, 724, 796, 813**

Revivals

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. **13**

BLACK STALLION, THE—(2hrs., '79) A lovely and deeply felt visual poem. Shipwrecked at sea, a young boy is saved by a magnificent black stallion and they become friends on a rocky, deserted island. This part is the best—the film gets more conventional after they are rescued. With Kelly Reno and Mickey Rooney. Dir. Carroll Ballard. **37, 83**

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **10**

COME AND GET IT—(1hr. 39m., '36) A father and son in love with the same woman reveal a story of love and greed. Dir. William Wyler, Howard Hawks. With Frances Farmer. **16**

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. **13**

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. **96**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **88**

ELEPHANT MAN, THE—(2hrs. 3m., '80) David Lynch's direction and Freddie Francis's cinematography give the story of John Merrick, an extraordinary Victorian freak, a dark, visionary, horror-film "look" that seems at odds with the meaning of the movie. Merrick was rescued by Dr. Frederick Treves (Anthony Hopkins) from carnival sideshows and set up in dignity at the London Hospital; it's really a story of modern enlightenment triumphing over primitive attitudes. As Merrick, John Hurt gives a great, delicately anguished performance. With Wendy Hiller and Anne Bancroft. **96**

GREAT SANTINI, THE—(1hr. 58m., '80) Robert Duvall is in full bullhorn voice as a super-macho Marine Corps daddy; Blythe Danner is his patient, intelligent, long-suffering wife; Michael O'Keefe is their eldest son, a sweet-souled boy whom Duvall is trying to shape into a ruthless man. The movie examines a masculine code in which the important values in life are fought out between men while women provide a veneer of sensitivity and gentleness. The code is criticized and held up to question but never really rejected. Written and directed by Lewis John Carlino. **10**

HUMORESQUE—(2hrs. 4m., '46) This adaptation of Fannie Hurst's novel is a finely produced, well acted drama of the rise of an East Side boy to eminence as a violinist. With John Garfield, Joan Crawford, Oscar Levant and magnificent violin sequences (offscreen) by Isaac Stern. Dir. Jean Negulesco. **89**

LADY VANISHES (1938), THE—(1hr. 35m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. It won Hitchcock the New York Film Critics best-director award, and as soon as it was finished David O. Selznick signed him to direct in Hollywood. **10**

MOTHER AND THE WHORE, THE—(3hrs. 35m., '74) In French, Eng. subtitles. This rather long film by Jean Eustache, a Godard protégé, starts inauspiciously enough with petty love problems among Left Bank hippies, but it soon develops into an absorbing story of how people in general muck up their loves and lives. The movie is full of grimy but also grimly funny reality, and the acting is fine. Jean-Pierre Léaud gives one of his few thoroughly convincing performances. **96**

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **39**

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. **95**

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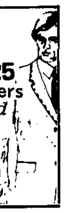
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Broadway

Previews and Openings

Monday, March 21

K-2—Peter Boyle and Jeffrey DeMunn in Patrick Meyers's play, which takes place at 27,000 feet, about an unsuccessful assault on a mountain; directed by Terry Schreiber. Previews start 3/21 prior to a 3/30 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs. All major credit cards.

THE MAN WHO HAD THREE ARMS—Robert Drivas, William Prince, and Patricia Kilgarriff in a new play written and directed by Edward Albee, about the way in which sudden fame corrupts. Previews now prior to a 4/5 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3; $19-$30; Sat. at 8, $22.50-$35; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs., 15 min. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a new musical production, staged and choreographed by Thommie Walsh and Tommy Tune, of the George & Ira Gershwin 1927 show called "Funny Face." Previews start 3/21 prior to a 4/17 opening. All balcony seats $10 during previews. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Previews now prior to a 4/7 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $18-$30. Wed. at 2, $15-$25. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

Tuesday, March 22

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn; directed by Gene Saks. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Previews start 3/22 prior to a 3/27 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

Thursday, March 24

'NIGHT, MOTHER—Marsha Norman's play, starring Anne Pitoniak and Kathy Bates as an aging mother and her sorely beset daughter; directed by Tom Moore. Previews start 3/24 prior to a 3/31 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). 2 hrs., 15 min. All major credit cards.

Wednesday, March 30

YOU CAN'T TAKE IT WITH YOU—Elisabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Lawrence Werer, Carol Androsky, and Bill McCutcheon. Previews start 3/30 prior to a 4/4 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards. ●

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Ber[illegible], Nancy Snyder, Danton Stone, and Brian Ta[illegible]a; directed by Marshall W. Mason. (Has arri[illegible] Broadway after a highly successful run at Cir[illegible]e Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

CLOSED

AZNAVOUR!—Charles Aznavour, with his one-man concert, is here with an all-new program of his own songs. Mon.-Fri. at 8, Sat. at 7 & 10. Mon.-Thurs. at 8, $21-$30; Fri. & Sat. at 7 & 10, $24-$35; thru 4/2. **Lunt-Fontanne,** 205 W. 46th St. (575-9200). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MARCEL MARCEAU ON BROADWAY—The world's foremost mime premieres eight new pieces during this limited engagement. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44th (239-6200). 2 hrs., 10 min. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. All major credit cards.

THE MISANTHROPE—Stephen McHattie, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night; thru 3/27. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903).

SLAB BOYS—Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley in the Scottish playwright

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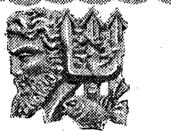

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THEATER

John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (586-7670). 2 hrs., 10 min. Credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Robert Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte and Ben Leirt; choreographed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. **Playwrights Horizons,** 416 W. 42nd (564-1235).

BLOOD MOON—Nicholas Kazan's chilling drama of a girl who wreaks a terrible revenge on her rapist; directed by Allen R. Belknap; with David Canary, Dana Delany, and Nicholas Saunders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50-$19.50. **Actors & Directors Theater,** 410 W. 42nd (594-2370).

BUCK—Ronald Ribman's play which takes place in a cable tv studio specializing in a cross pollination of pornography and news events; directed by Elinor Renfield. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $4-$15. **American Place Theater,** 111 W. 46th (247-0393). Closed

A BUNDLE OF NERVES—Musical revue dealing with neuroses afflicting modern society; directed by Arthur Faria. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7:30; $19.50-$21.50. **Top of the Gate,** 160 Bleeker St. (475-5120).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DOUBLE BILL—Brian Friel's *Winners* and George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; directed by Nye Herron, Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; from 3/22. **Susan Bloch Theater,** 307 W. 26th (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20; thru 3/27. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

FROM BROOKS WITH LOVE—Book and lyrics by Wayne Sheriden, score by Russ Taylor and George Koch, a new musical comedy about the sales people and manager of a very traditional haberdashery; directed by William Michael Mahler. With Geraldine Hanning, Ralph Anthony, Peter Blaxill and Gwen Armont. Wed.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3; $12-$16; from 3/25. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 30-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

THE OTHER SIDE OF THE SWAMP—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; $10, $12. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22.50. **Fairbanks Theater,** 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsey) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

THE QUILLING OF PRUE—Mary Kojis's play about a priest's reaction to a seminarian's marriage plans, directed by Cheryl Faraone; starring Robert LuPone. Wed.-Mon. at 8; $8; 3/27-4/17. **AMDA Studio One,** 2109 Broadway (496-7833).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luff co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TOP GIRLS—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre cast, resumes performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilboldt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE TRANSFIGURATION OF BENNO BLIMPIE—Albert Innaurato's play about a sensitive man imprisoned in his own body; directed by the author. With Peter Evans, Clement Fowler, Natalija Nogulich. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11. **Playwrights Horizons Studio,** 416 W. 42nd (564-1235).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WATER MUSIC—Norman Lock's play, starring Len Stanger, about a man's fantasy coming true when a movie star's car breaks down in front of his home; directed by William Hunt. With Linda Watkins, Haru Aki, and Chris Yarrow. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, and from 3/30, Wed. at 8; 3/24-4/10. **Perry St. Theater,** 31 Perry St. (255-7190).

Theater Companies

AMERICAN JEWISH THEATER—Isaiah Sheffer's *The Rise of David Levinsky,* with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $9; thru 4/24. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REP—Corinne Jacker's *Domestic Issues,* about the return of a member of the radical underground to his brother's home; directed by Eve Merriam. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $17-$19.50; thru 4/3. 99 Seventh Ave. So. (924-7100).

CLASSIC THEATER—Francis Beaumont's *The (K)Night of the Burning Pestle,* in a new adaptation by the director, Ronald Daley, burlesquing Shakespeare, Cervantes, and the chivalric tradition. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/10. 114 W. 14th St. (242-3900).

CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2; Georg Buechner's *Danton's Death;* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*Where's Charley?* Book by George Abbott, music and lyrics by Frank Loesser, based on the Brandon Thomas book. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 4/3. 310 Riverside Drive (663-2028).

LA MAMA E.T.C.—Sam Shepard's *The Tooth of Crime,* the 1972 rock 'n' roll musical directed by George Ferencz. Wed.-Mon. at 7, Sat. & Sun. at 2:30; $10; thru 3/27. Joseph Chaikin's *Lies and Secrets,* with actor-musicians Ronnie Gilbert, Roger Babb, and Harry Mann, plays Fri.-Sun. at 7 & 10; $6; thru 3/27. 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Upstage: Triple feature—Harry Kondoleon's *Slacks and Tops;* Stephen Metcalfe's *Half a Lifetime;* Mark Stein's *The Groves of Academe.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 4/10. Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; 3/22-5/1. 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—Mabou Mines production of *Cold Harbor,* conceived and directed by Bill Raymond and Dale Worsley, from the memoirs of Ulysses S. Grant and his wife; music by Philip Glass. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

PAN ASIAN REPERTORY—Lao She's 1957 drama of China, *Teahouse,* which spans 50 years of Chinese history; directed by Tisa Chang. Wed.-Sat. at 7:30, Sat. & Sun. at 3; $8-$10; thru 4/9. **28th St. Playhouse,** 120 W. 28th St. (255-7293).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., & Sun. at 8, Sat. at 7 & 10; $7-$10; thru 4/10. One Sheridan Square (691-2271).

ROUNDABOUT THEATRE—Eva Marie Saint and Lee Richardson star in Tom Kempinski's *Duet for One,* about a concert pianist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; from 3/22. **Stage One,** 333 W. 23rd (242-7800).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru March. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Len Jenkin's *Kid Twist,* a metaphysical melodrama based on the story of Abe Reles; directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 4; $8; thru 4/3. 19 Mercer St. (925-2588).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro; $5; thru 3/27; in rep with Chekhov's *Uncle Vanya,* thru 3/27. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACTION—A revival of Sam Shepard's comic play. Thurs.-Sun. at 8; $6; thru 3/27. **Courtyard Playhouse,** 39 Grove St. (691-6653).

THE BELLE STRATAGEM—Genan Tardu's play describing wiles still used by women to hold—or lose—their men; directed by Jane Stanton. Mon.-Thurs. at 8. **New Vic,** 219 Second Ave. (852-4096).

THE BODY BEAUTIFUL—Musical revue featuring eight handsome men; directed and choreographed by Allan Cole. Thurs. & Fri. at 8, Sat. at 8 & 10; $6, $8; thru 3/26. **Carter Theater,** 250 W. 43rd (391-1880).

CHAMPEEN!—Melvin Van Peebles's musical, directed by him, choreographed by Louis Johnson, with a cast of 18 headed by Ted Ross, Sandra Reaves-Phillips, and Ruth Brown. Thurs.-Sat. at 7:30, Sun. at 3 & 7:30; $5; 3/24-4/17. **Henry DeJur Playhouse,** 466 Grand St. (598-0400).

CHANGING PALETTES—Seth Bornstein's play concerns the aging of an independent artist and teacher who lives alone on the lower East Side; directed by Ed Medina. Thurs.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $4. **Richard Allen Center,** 36 W. 62nd (354-8471).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

COLETTE COLLAGE—Tom Jones/Harvey Schmidt's musical based on the life of the French writer, starring Jana Robbins in the title role; directed by Fran Soeder. Wed.-Sat. at 8, Sat. & Sun. at 3; from 3/24. **York Theater,** 2 E. 90th (534-5366).

CONFESSIONAL—The first New York performance of Tennessee Williams's play which focuses on a group of Southern California drifters assembled in a bar; directed by Edward Berkeley. Mon., Wed., Thurs. & Fri. at 8, Sat. at 6:30 & 9, Sun. at 3 & 8; 3/24-4/3. **TOMI,** 23 W. 73rd (586-6544).

DOGS—James Stewart Bennett's musical fantasy/farce about nine stray mutts who escape from the pound and disguise themselves as human beings; directed by Charles Horne. Thurs.-Sun. at 8; $6; from 3/24. **Theater 22,** 54 W. 22nd (966-6596).

DOUBLE BILL—Martha Carpentier's *Too Cool for Cucumbers* and *Parting of the Ways;* directed by Chuck Willis. 3/22, 24, 25, 26, 27 at 8, 3/21 at 7 & 10, 3/27 at 3; $5. **Raft Theater,** 432 W. 42nd (307-1510).

DOUBLE BILL—*Sister to Sister,* two new one-acters (*Sisters* and *Snow Leopards*), with Giulia Pagano and Alice White; directed by Licia Colombi. Sun.-Wed. at 7:30; $4; 3/27-4/13. **18th St. Plyhse,** 145 W. 18th St. (929-3567).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

FREEDOM TRAIN—Marvin Gordon's musical about Harriet Tubman and the Underground Railroad; directed by Jay Harnick. The traditional music was arranged by Garrett Morris and Ron Burton. 3/26 at 1 & 3; 3/25 at 7:30; $8. **Martin Theater,** 108 E. 89th (595-7500).

THE GOOD DOCTOR—A revival of Neil Simon's play; directed by William Herndon. Wed.-Sat. at 8, Sun. at 3; $5; thru 3/27. **American Renaissance Theater,** 112 Charlton St. (929-4718).

THE GREAT CONFESSION—Lillian Hurst stars in a comedy/drama focusing on a couple forced to communicate with one another after a lapse of ten years when their tv set breaks down; written by Argentinian playwrights Armando Chulak and Sergio Amadeo De Cecco; directed by Max Ferra. In English, Wed.-Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; $7. **Puerto Rican Traveling Theater,** 304 W. 47th (354-1293).

GRUNTS—Joshua Brand's play about the plans and dreams of construction workers; directed by Marvin Kahan. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; $6; thru 4/3. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE HALLOWED HALLS—Kathleen Huber's comedy, set in a college dormitory in 1968; directed by Jerome Martin. Wed.-Sat. at 8, Sat. at 2; $5; thru 3/26. **Sargent Theater,** 314 W. 54th (369-1762).

HAUNTING OF HILL HOUSE—Adapted for the stage by F. Andrew Leslie from the Shirley Jackson novel; directed by David Hanlilammi. Thurs.-Fri., & Sun. at 8, Sat. at 7 & 10; $8; thru 3/27. **Riverwest Theater,** 155 Bank St. (243-0259).

THE HOUSE BY THE LAKE—Hugh Mills's suspenseful drama about a psychologist who uses hypnosis; directed by Elliott Forrest. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 3/27. **Apple Corps Theater,** 601 W. 51st (664-0027).

THE HOUSE OF RAMON IGLESIA—Jose Rivera's play about a Puerto Rican family torn between the American dream and nostalgia for their native land; directed by Jack Gelbar. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 4/10. **Ensemble Studio,** 549 W. 52nd (247-4982).

HUNGER ARTIST—Play based upon a short story by Kafka about an artist who fasts for a living. Fri. at 9, Sat. & Sun. at 6:30 & 9; $10; thru 3/27. **Squat Theater,** 256 W. 23rd (249-8950).

I AM A CAMERA—John Van Druten's play, inspired by the Christopher Isherwood stories, starring Keely Eastley and J.B. Martin; directed by Irene Moore.

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THEATER

Thurs.-Sat. at 7:30; Sun. at 2:30; $4; 3/24-4/17. **Open Space,** 133 Second Ave. (929-3567).

THE KILLING GAME—Eugene Ionesco's work depicting the disintegration of a community besieged by the plague; directed by Al D'Andrea. Sun.-Thurs. at 8:30; $6; thru 3/31. **78th St. Theater Lab,** 236 W. 78th (595-0850).

LITTLE MARY SUNSHINE—Revival of the musical by Rick Besoyan, based on the Nelson Eddy and Jeannette MacDonald movies; directed by David McNitt. Fri. & Sat. at 7:30, Sun. at 3:30; $6; thru 4/17. **Eastside Center,** 931 First Ave. (486-1431).

LUCKY GIRL—Plus 3 other new one-act plays by Ruth Gilbert; directed by Carole Chazin, Laurel Keating, Ann Raychel, and Bonnie Walsh. Wed.-Sat. at 8; thru 4/2. **Marilyn Monroe Theater,** 115 E. 15th St. (533-5500).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

PLAYBOY OF THE WESTERN WORLD—J.M. Synge's tale of a ne'er-do-well who achieves the status of celebrity of the village because of a certain happening. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/27. **Alvin Krause Theater,** 306 W. 38th (564-3293).

RED ROVER, RED ROVER—Oliver Hailey's study of modern marriage, in which three couples staying overnight after a party become involved in a series of weird incidents; directed by Tony Napoli. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/10. **TOMI,** 23 W. 73rd St. (736-9099).

RETURNINGS—Richie Allan's play about two Marines and their families; directed by Dan Held. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $4; thru 3/26. **Chernuchin Theater,** 314 W. 54th (581-3044).

RICHARD'S CORK LEG—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $6; thru April. **Irish Arts Center,** 553 W. 51st (757-3318).

RING ROUND THE MOON—Jean Anouilh's comedy concerns the amorous adventures of twin brothers; directed by Ken Bachtold; with Steve Franklin in the dual role of the twins. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 4/3. **18th St. Plyhse,** 145 W. 18th (929-3567).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

STREET THEATER—Doric Wilson's play dealing with the Stonewall riots in 1969 which marked the beginning of the contemporary gay movement; directed by Ken Cook. Thurs. & Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $7, $8; thru 3/27. **Den Theater,** 835 Washington St. (869-3981).

SUNDANCE MOONDANCE—M. Z. Ribalow's surrealistic comedy about the American dream and mythology. Wed.-Sat. at 8; $5; thru 3/26. **American Theater of Actors,** 314 W. 54th (581-3044).

THE TRIUMPH OF THE SPIDER MONKEY—Joyce Carol Oates's play about the trial of mass murderer Bobbie Gotteson; directed by James Keeler. Wed.-Sun. at 8; $6; 3/30-4/17. **Cubiculo,** 414 W. 51st (265-2138).

UNEASY LIES—Andrew Glaze's play, with Adriana Keathley and Lois Meredity, directed by Susann Brinkley, about a bizarre power battle between two women isolated in a Washington suburb. 3/21, 25-28 at 8; 3/27 at 3; $4. **Gene Frankel Theater,** 36 W. 72nd (581-0835).

UNION CITY THANKSGIVING—Manuel Martin, Jr.,'s comedy about the clash of a Cuban family with its new environment in New Jersey; thru 4/3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

THE VALIANT—A play about a man in prison for committing a murder, written by Holworthy Hall & Robert Middlemass; directed by Scott Starkey. Fri. & Sat. at 9:30, Sun. at 6:30; $5; 3/25-4/17. **Academy Arts,** 931 First Ave. (486-1431).

VIEUX CARRÉ—Tennessee Williams's autobiographical memory play about the eccentric residents of a run-down boarding house in 1938 New Orleans; directed by Stephen Zuckerman; with John Bedford-Lloyd, Jacqueline Brooks, Brian Hargrove, Tom Klunis, Anna Minot, Mark Soper, Louise Stubbs, Elaine Swann, and Anne Twomey. Thurs.-Sat. at 8, Sun. at 3 (3/26-4/10); Wed.-Sat. at 8, Sun. at 3 & 7:30 (4/13-24); $8; **WPA Theater,** 138 Fifth Ave. (691-2274).

YORDIM—Gerald Paul Hillman's absurdist comedy about *Those Who Left Israel,* with a cast of Israeli actors and actresses. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 8; 3/24-4/16. **Lion Theater** 422 W. 42nd (279-4200).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

SIAH ARMAJANI/MARY MISS—Architectonic sculpture/Drawings, Field Rotation. Thru 4/2. Protetch, 37 W. 57th (838-7436).

RICHARD BOSMAN—Shaving, smoking, drinking plus elemental struggles, thru 4/16. Alexander, 20 W. 57th (757-3721).

GANDY BRODIE (1925-1975)—Fragmentary landscapes, still life motifs using expressionist surfaces, thru 4/2. Janis, 110 W. 57th (586-0110).

VIJA CELMINS—Galaxies in graphite on paper, painted bronzes, etchings, thru 4/9. McKee, 41 E. 57th (688-5951).

CHUCK CLOSE/DAVID VON SCHLEGELL—Watercolors, collage paintings, finger-print drawings/Large scale wood sculpture. Thru 3/26. Pace, 32 E. 57th (421-3292).

BRUCE CURRIE—His home surroundings in Woodstock, thru 3/26. Midtown, 11 E. 57th (758-1900).

MARCIA DALBY—Farm animals and implements in 100 sculptures of chicken wire covered with cheesecloth, thru 4/2. Wolf, 30 W. 57th (586-8432).

NASSOS DAPHNIS—Paintings of the 50's, thru 4/16. Zarre, 41 E. 57th (752-0498).

JACK EARL—"Our Time," in ceramic sculpture, thru 4/9. Portnoy, 56 W. 57th (757-0461).

ERTÉ—Sculpture, graphics, gouaches, thru 3/31. Dyansen, 11 E. 57th (226-3384).

ANTONIO FRASCONI—Recent woodcuts, 3/26-4/21. Dintenfass, 50 W. 57th (581-2268).

JANE FREILICHER—Landscapes from her home in Watermill and still lifes from her New York City studio windows, thru 4/6. Fischbach, 29 W. 57th (759-2345).

JULIO GONZALEZ—Ink drawings and sculpture, thru 4/6. Galeria Joan Prats, 29 W. 57th (486-6770).

LORRIE GOULET—Marble, cherry wood, alabaster, stone sculpture, thru 3/26. Kennedy, 40 W. 57th (541-9600).

JOHN GRILLO—Nudes, thru 3/31. Lumbard, 38 E. 57th (421-3494).

RED GROOMS/PETER SAUL—Figure groupings in oils from the early 60's/Composite images in enamel and oil on canvas also early 60's. Thru 3/25. Frumkin, 50 W. 57th (757-6655).

JOHN STUART INGLE—Still life arrangements in watercolors, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).

PATRICIA JOHANSON—Drawings for landscape projects, thru 4/9. Esman, 29 W. 57th (421-9490).

JACOB KAINEN—Recent paintings and works on paper, thru 3/31. Deutsch, 20 W. 57th (765-4722).

ALEX KATZ—Recent large figure paintings, thru 3/31. Marlborough, 40 W. 57th (541-4900).

CATHERINE KOENIG—Trompe l'oeil still lifes, landscapes in tempera and pastels, thru 3/28. Heidenberg, 50 W. 57th (586-3808).

ALFRED KUBIN—Symbolic, dream imagery drawings and paintings with a predilection for the macabre, 3/22-5/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ELLERY KURTZ/CHARLES SELIGER—Fragments of posters, billboards, thru 4/9/Nature in acrylics, thru 4/16/20th century American painting and sculpture by Avery, Dove, Henri, Lozowick, Marin, Zorach, thru 4/16. Crispo, 41 E. 57th (758-9190).

ALEXANDER LIBERMAN/MICHAEL STEINER—New collage paintings and abstract sculpture/Paintings on paper, done in Tuscany. 3/26-4/30. Emmerich, 41 E. 57th (752-0124).

CHUCK MAGISTRO—Large, exotically colored canvases suggesting vegetation/Small elemental paintings by Castoro, Nozkowski, others. Thru 4/7. deNagy, 29 W. 57th (421-3780).

JEFFREY MARON—Bronze and steel sculpture, thru 3/26. del Re, 41 E. 57th (688-1843).

KENNETH NOLAND—New pristine abstractions/Frankenthaler, Gottlieb, Hofmann, Louis, and Steea from 1952 to 1962. Thru 4/2. Emmerich, 41 E. 57th (752-0124).

GUNNAR NORRMAN—Nature and still life in fifty drypoints, thru 4/30/Landscapes, flowers, and trees in pencil and charcoal, thru 4/9. Fitch-Febvrel, 5 E. 57th (688-8522)/Staempfli, 47 E. 77th (535-1919).

VICTOR PESCE/JAY SWIFT—Paintings/Sculpture. Thru 4/2. Oscarsson Hood, 41 W. 57th (750-8640).

MILTON RESNICK—Abstractions, 1962 to 1982, thru 4/9. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

JON SCHUELER—Abstracted landscapes, seascapes, thru 3/31. Sachs, 29 W. 57th (421-8686).

CHARLES SHAW—Montages in cards/Constructions from the 30's. Thru 4/2. Washburn, 42 E. 57th/113 Greene (573-0546).

ADAM SIMON—*Large expressionistic acrylics on paper*, 3/26-4/23. Touchstone, 29 W. 57th (826-6111).

T.L. SOLIEN—Self-portraiture linking disparate elements, thru 4/9. Getler/Pall, 50 W. 57th (581-2724).

PETER TURNBULL—Personal narratives of English life in egg tempera, thru 3/31. Dintenfass, 50 W. 57th (581-2268).

Madison Avenue and Vicinity

BILL BARRETT—Bronze and aluminum abstract sculpture, thru 4/5. Sculpture Center, 167 E. 69th (879-0430).

GEORGE BELLOWS—Five monumental oils of German atrocities in World War I, lithos, sketches, thru 4/13. Hirschl & Adler, 21 E. 70th (535-8810).

EDGAR CHAHINE (1874-1947)—Venice and the Belle Epoque, thru 4/16. Aldis Browne, 1018 Madison (593-3560).

JEAN LOUIS ESPILIT—Gouaches and Nepalize paper mounted on watercolor paper, thru 3/26. Ericson, 23 E. 74th (737-6155).

GARTH EVANS—Plywood wall sculpture, drawings, thru 4/20. Elkon, 1063 Madison (535-3940).

HERBERT FERBER—Paintings/Sculpture. Thru 3/31. Knoedler, 19 E. 70th (794-0550)/Weintraub, 992 Madison (879-1195).

SHIGEO FUKUDA—Projects for monuments, thru 4/30. Reinhold-Brown, 26 E. 78th (734-7999).

JOSEPH GLASCO—Large black and white canvases, collage screens, thru 3/26. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

GRACE GRAUPE-PILLARD—Large nudes, 3/22-4/23. Steinbaum, 903 Madison (734-3373).

JOHN HARTELL—Paintings, 3/23-4/16. Kraushaar, 724 Fifth (307-5730).

WILLIAM STANLEY HASELTINE(1835-1900)—Thirty landscape drawings, thru 4/2. Davis & Langdale, 746 Madison (861-2811).

JAMALI—Mournful figures, thru 3/31. Hibel, 1018 Madison (734-4448).

HORST JANSSEN—Selected etchings, 3/22-4/23. Lefebre, 47 E. 77th (744-3384).

OLIVER JOHNSON—Still lifes, thru 4/2. Felicie, 141 E. 56th (752-7567).

WOLF KAHN—Endless fields, shimmering light of Vermont, thru 4/2. Borgenicht, 724 Fifth (247-2111).

RICHARD LETHEM/ROONEY O'NEIL—Nudes, people in urban spaces. Thru 3/31. Stone, 48 E. 86th (988-6870).

MOLLY LUCE—Eight decades of the American scene, thru 3/26. Childs, 956 Madison (772-6606).

ROBERT MAPPLETHORPE—Wood constructions containing glass, mirror, fabric plus photos of female bodybuilder Lyon/Ancient Etruscan terracottas. Thru 3/26. Miller, 724 Fifth (246-1625).

HERMAN MARIL—Vast waters, dunes, thawing fields, still lifes, thru 3/26. Forum, 1018 Madison (772-7666).

ROXI MARSEN—Paintings chosen by Tworkov, thru 4/14. CDS, 13 E. 75th (772-9555).

JOAN MITCHELL—New paintings, thru 3/26. Fourcade, 36 E. 75th (535-3980).

SCOTT PRIOR—Realist interiors, exteriors with an emphasis on light, thru 3/26. Davidson, 43 E. 78th (734-6702).

SUSAN ROTHENBERG—Recent elemental images, thru 4/20. Willard, 29 E. 72nd (744-2925).

ALAN UGLOW—Built up oils on canvas and oil chalk on paper, thru 3/26. Siegel, 29 E. 73rd (288-9200).

SoHo

CARLE ANDRE/PETER CAMPUS—New sculpture/Landscape photos. Thru 3/26. Cooper, 155 Wooster (674-0766).

RICHARD ARTSCHWAGER—Grisaille paintings from 1964 to 1981, thru 3/26. Boone, 420 W. Broadway (966-2114).

WILL BARNET/FRANK GALLO—Lithos including "Reclining Woman"/Cast paper sculpture of females. Thru 3/31. Circle, 435 W. Broadway (226-7880).

BARBARA BARON/WESTA DELAGI—Fiber sculpture/Large scale realist faces. Thru 3/27. Pindar, 127 Greene (533-4881).

BERND AND HILLA BECHER/MICHAEL GOLDBERG—Industrial structures/Dissolution of architecture in mixed-media using metal powders. Thru 4/9. Sonnabend, 420 W. Broadway (966-6160).

JAMES BUCHMAN—Granite and steel sculpture, thru 3/26. Hutchinson, 138 Greene (966-3066).

PETER CARELLA—Landscapes and figures, 3/25-4/13. First Street, 386 W. Broadway (238-1726).

WENDELL CASTEL—Furniture, thru 4/20. Milliken, 98 Prince (966-7800).

ENZO CUCCHI—Recent paintings, thru 3/30. Sperone Westwater Fischer, 142 Greene (431-3685).

PATRICK IRELAND/MICHAEL TODD—Bridge, an installation/Circular welded steel sculpture, rondo acrylics. Thru 3/27. Cowles, 420 W. Broadway (925-3500).

JEROME JOHNSON—Large painted aluminum sculpture, thru 4/4. Rosenberg, 115 Wooster (431-4838).

IRVING KRIESBERG—Metaphoric imagery using dry pastels on saturated paper, thru 3/27. Jack, 138 Prince (966-4235).

ELLEN LANYON—A *large screen with endangered* species, thru 3/26. Caldwell, 383 W. Broadway (966-6500).

PAM MILLER/KATE RABINOWITZ—Abstract acrylics on unprimed canvases/Old myths in a cloisonist style. Thru 4/3. Atlantic, 458 W. Broadway (228-0944).

RINA PELEG—Woven clay structures, thru 3/27. Heller, 71 Greene (966-5948). Wed.-Sun. 11-6.

BLAYLOCK PEPPARD—Paintings, thru 4/2. Concord, 451 Broome (925-2994).

JODY PINTO—Archaeological landscapes and the human in paint on paper, thru 4/2. Bromm, 90 W. Broadway (732-6196).

JOSEPH RAFFAEL—Colorful fish in water, the Luxembourg Gardens, thru 4/6. Hoffman, 429 W. Broadway (966-6676).

ROBERT RYMAN—Works, thru 3/31. Bonnier, 420 W. Broadway (334-8414).

MARY SALSTROM—Coloristic landscapes of northern Illinois, Maine, 3/25-4/13. Prince Street, 121 Wooster (226-9402).

B.K. SCHARBACH—Small figure portraits in watercolor, thru 4/13. Soho 20, 469 Broome (226-4167).

EDITH SCHLOSS—Recent paintings, thru 4/9. Ingber, 460 W. Broadway (674-0101).

ROSALIND SHAFFER—Figurative wood construc*tions, thru 4/13. Soho 20, 469 Broome* (226-4167).

FRANCES SIEGEL—Recent portraits and delicate landscapes, thru 3/28. Prince Street, 121 Wooster (226-9402).

MARTIN SILVERMAN—Bronze figures, some lifesize and polychromed, thru 4/9. Thorp, 419 W. Broadway (431-6880).

WALTER STEDING/TOM WARREN—Wall of portraits/"Photo Portrait Studio."Thru 4/9. Semaphore, 462 W. Broadway (228-7990).

ALAN VEGA—Crucifixes of light bulbs, signs, wood, wires, thru 4/9. Gladstone, 152 Wooster (505-8690).

SOKHI WAGNER—"Tourism," a multimedia installation, thru 4/2. Kitchen, 484 Broome (925-3615). Tues.-Sat. 1-6.

Other

JERRI ALLYN—"Love Novellas," an audio installation, thru 4/9. Franklin Furnace, 112 Franklin (925-4671).

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ART

DOTTIE ATTIE—Hand-colored lithos based on a Bronzino allegory, thru 3/31. New School, 66 W. 12th, Rm 410 (741-5667). Mon.-Fri. 10-5.

ISABEL BISHOP—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

DAVID CARRINO/DANA GARRETT—Photographic collages/Large-image dogs, waves, skeleton. Thru 3/31. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sat. 12-6:30.

E.E. CUMMINGS—Oils, pastels, and pencil works, thru 3/26. Gotham Book Mart, 41 W. 47th (719-4448). Mon.-Sat. 10-6.

MARK DI SUVERO—Large sculpture including "swinging beds," thru 4/16. Oil & Steel, 157 Chambers (964-1567).

ERTÉ—Watercolors, sculpture, gouache, jewelry, thru 3/26. F.I.T., 227 W. 27th (760-7614). Tues. 10-9 p.m., Wed.-Sat. 10-5.

ANNE HEALY—"Layerings," drawings, porcelains, bronzes, thru 4/2. A.I.R., 63 Crosby (966-0799).

FRIDA KAHLO/TINA MODOTTI—Surreal self-portraits/Photos of the Mexican Revolution. Thru 4/23. Grey Art, NYU, 33 Washington Pl. (598-7603).

SHOKO KINGETSU/KEN SOFER—Collages, acrylics/Abstractions. Thru 4/16. Kaber, 900 First (308-2040).

CHRISTOF KOHLHOFER—Drug influenced abstractions, thru 3/26. Protetch McNeil, 214 Lafayette (226-8957).

BARRY MOSER—Self-portraits, landscapes in drawings and prints, 3/26-4/24. Ryan, 452 Columbus (799-2304).

SYLVIA SLEIGH—Portraits of Lawrence Alloway, thru 3/26. Einstein, 243 E. 82nd (628-8782).

GROUP SHOWS

57th Street

BASKERVILLE WATSON—24 W. 57th(582-0058). Artschwager, Borofsky, Paik, Torres, Wegman, thru 4/9.

BERMAN—50 W. 57th (757-7630). 3-D wall pieces by Andrews, Miller, Shaw, many others, thru 3/26.

GRAND CENTRAL—24 W. 57th (867-3344). Three Realist American watercolorists, thru 4/2.

KORNBLEE—20 W. 57th (586-1178). 19th and 20th century landscapes, thru 4/2.

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). German expressionist graphics with an emphasis on Beckmann, thru 3/26.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, 3/22-5/27.

COE KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary American realism by Bama, Cottingham, Wyeth, thru 4/15.

KNOWLTON—19 E. 71st (794-9700). The painterly figure by Beauchamp, Carone, deKooning, Grooms, Neel, thru 3/26.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, thru 4/30.

SPANIERMAN—50 E. 78th (879-7085). The Hudson River School, thru 4/23.

URBAN CENTER—457 Madison (807-6480). Mon.-Sat. 10-5. Revival and Art Deco architecture in Flatbush; Blank Walls, the new face of downtown; Buildings in progress in lower Manhattan, thru 4/6.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Katz, King, thru 4/30.

CASTELLI—420 W. Broadway (431-5160). Color abstractions by Daphnis, an installation using black sand, house facade, "babies," by Skoglund/142 Greene (431-6279). Conceptual pieces using photos, documentation by Huebler, photos of female bodybuilder by Mapplethorpe. Thru 3/26.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 1-6. Latin American women artists living in New York City, thru 4/3.

DRAWING CENTER—137 Greene (982-5266). Large detailed contemporary genre by Cretara, chunks of landscape and teapots by Warren, ten others, thru 3/30.

OK HARRIS—383 W. Broadway (431-3600). Four one-person shows including realist scientific themes by Dudley, acrylic creeks by Nichols, thru 3/26.

VISUAL ARTS—137 Wooster (598-0221). People in unusual environments by Brovold, desolate interiors by Froese, black origins in photos by Chong, small figures in landscapes (photos) by Ford, thru 4/17.

WARD-NASSE—178 Prince (925-6951). Polka dots by Heaney, sand and oil by Thomas, and dyed paper pulp by Trosky, 3/26-4/14.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

BOUCKAERT—100 Hudson (925-6239). Mask-like geometric sculpture by Ambrose, abstracted landscapes by Brett, others, 3/24-4/23.

CLOCKTOWER—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. "Habitats," by Armajani, Artswager, Ferrari, Gehry, Johnson, Lewitt, Miss, thru 4/9.

DELAHUNTY—291 Church (226-2519). Callis, Fishman, McFadden, Nicosia, Scanga, Surls, thru 4/16.

F.I.T.—Artisanspace, 227 W. 27th (760-7642). Five printers of master etchings, thru 3/26.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Painting on paper by artists from Colombia, Ecuador, Cuba, and New York City, thru 3/25.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

SPACED—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

Photography

JAMES ABEE—Famous personalities that appeared in *Vanity Fair* between 1918 and 1934/19th century reverse glass paintings from the Leight Collection. Thru 4/9. Washburn, 113 Greene (966-3151)/42 E. 57th (753-0546).

MARCEL BARDON—China and Paris in color, thru 4/7. Castelli, 4 E. 77th (288-3202).

ERWIN BLUMENFELD—Solarization, silhouetting, multiple images, abstractions from 1935 to 1969, thru 4/2. Staley-Wise, 111 Wooster (431-7292).

PAUL CALHOUN/ROBERT GLICK—Chinatown in black and white by both, thru 4/17. Henry Street Settlement, 466 Grand (766-9200). Tues.-Sat. 1-6.

DAVID FINN—Henry Moore's "Large Two Forms," 3/22-4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.

JAMES FRIEDMAN/AHARON GLUSKA—Photos of Nazi concentration camp sites/Paintings. Thru 3/31. Urdang, 23 E. 74th (288-7004).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). "Improbable Memories" of top French fashion photographer Sarah Moon; the mansions of Newport and Long Island, large and in color by Len Jenshel, thru 4/3.

BUILDER LEVY—Twenty years in black and white, thru 4/2. Ledel, 168 Mercer (966-7659).

SCOTT MACLEAY—The shapes and graphic forms of dancers, thru 4/15. Pfeifer, 825 Madison (737-2055).

JACK MANNING—A slum in Old San Juan, "La Perla," thru 4/12. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

GEANNA MEROLA—Reoriented objects, patterns, and color, thru 4/14. Photo Center, NYU, 721 Broadway (598-3939).

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. The Brooklyn Bridge, thru 4/9.

LEV POLIAKOV—Russia, thru 3/31. Nikon House, 620 Fifth (586-3907).

PRAKAPAS—19 E. 71st (737-6066). Belgian surrealist photography, thru 4/2.

CHARLES ROLAND—Black women, thru 3/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

PAUL STRAND—The Stieglitz years at 291 including "Camera Work" and portraits of Hartley, Lachaise, Marin, 3/22-4/23. Zabriskie, 724 Fifth (307-7430).

JOSEPH SZABO—Adolescents, thru 4/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

LARRY TOWELL—In Calcutta with Mother Theresa's order for men, thru 4/12. Cathedral of St. John the Divine, 1047 Amsterdam at 112th (678-6732).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3. . . Czechoslovakian Glass: Seven Masters; thru 5/29. . . Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 5/13.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . North American Indians. . . Star Gods of the Ancient Americas; thru 3/27. . . Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15. . . Deep Ocean Photography; thru 5/15. . . New Frontier of Life; thru 5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge: 1883-1983; thru 6/19.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17. . . Designed for Theater; thru 5/1. . . Carnegie Mansion "Embellishments"; thru 5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8. . . Modern Masters. . . Julio González: A Retrospective; thru 5/8. . . *Recent Acquisitions: Drawings; thru 5/15.*

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. . . Frank Stella: Polish Wooden Synagogue Constructions from the 1970's. . . Recent Acquisitions: 1979-1982; thru 5/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . The Celestial Pen: Islamic Calligraphy; thru 7/3. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . La Belle Epoque; thru 9/4. . . The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84. . . 15th and 16th Century Italian Drawings; thru 4/17. . . The Vatican Collections: The Papacy and Art; thru 6/12. . . Recent Gifts; thru 3/27. . . Advertising America: American Posters from the 1890's to the 1920's; thru 5/22. . . Color and Shape in American Indian Art; 3/25-7/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. *(685-0008), Tues.-Sat. 10:30-5, Sun. 1-5.* $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10. . . Johannes Brahms: Manuscripts; thru 4/10. . . The Art of William Blake; thru 3/31. . . Drawings by Gravelot; thru 3/31. . . Saint-Exupéry and The Little Prince; *thru 4/10.*

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Eloy Blanco: Faces and Figures, A Retrospective. . . Marcos Kalisch: 30 Pictures. . . José Carrero: Obsession with a Laughing Mask. . . Adal Alberto Maldonado: Portraits; The Puerto Rican Series. Thru 5/1.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10. . . Currier & Ives, Sail and Steam; thru 5/1. . . **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947. . . Contemporary Portrait Gallery. . . Light Years; thru Dec. . . Contemporary Art Holography.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Three New Skyscrapers; thru 3/29. . . Prints from Blocks: Gauguin to Now; thru 5/15.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10. . . Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The 158th Annual Exhibition; thru 4/23.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Outside New York: Seattle; 3/26-6/1.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. . . A Celebration: American Land*scape Painting, Genre Art, and Drawing;* thru 6/5. . . The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. FDR and the Arts: The WPA Projects; thru 4/23. . . Seasons; thru 4/30. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. "First, A School. . ." Fifty Years of the School of American Ballet; thru 4/9. . . Joseph Szigeti Remembered; thru 4/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Annual Juried Exhibition; thru 3/27. . . Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27. . . Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. . . The World of Japanese Theater; thru 4/17. . . Mixed-Media Exhibition: Long Island Black Artists Association; thru 3/27.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . 1983 Biennial Exhibition; 3/24-5/22. **Federal Hall,** 26 Wall St. (431-1620). Mon.-Fri. 11-3. Portraits, on a Human Scale; thru 4/1.

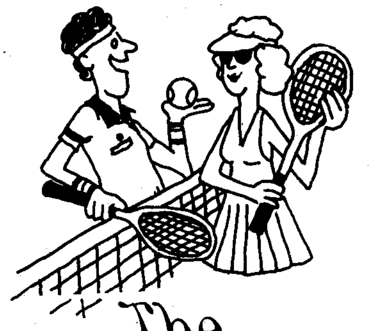
Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/23 at 10 & 2: Fine English & Continental Silver, Russian *Works of Art, Objects of Vertu and Watches.* On view from 3/17. 3/26 at 10 & 2: Art Nouveau and Art Deco. On view from 3/19. **East,** 219 E. 67th St. (570-4141). 3/22 at 10: Furniture, Paintings, and Decorative Objects, including a selection of Old Master Paintings. On view from 3/18. 3/25 at 10: *Old Master Paintings. On view from* 3/19.

DOYLE—175 E. 87th St. (427-2730). 3/23 at 10: Important 19th Century Furniture, Paintings, and Decorations. On view from 3/19.

PHILLIPS—406 E. 79th St. (570-4830). 3/24 at 1: Silver and Objects of Vertu. On view from 3/19.

SOTHEBY PARKE BERNET—**York Ave. Galleries,** at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 3/22 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 3/17. 3/24 at 10:15: Old Master Paintings. On view from 3/17. 3/26 at 2: French and Continental Furniture. On view from 3/19.



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Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 21

CINCINNATI SYMPHONY ORCHESTRA, Michael Gielen conductor; cellist Lynn Harrell. Henze's Dramatic Scenes No. 1 from *Orpheus;* Haydn's Cello Concerto in C; Brahms's Symphony No. 1. Carnegie Hall at 8. $10-$17.50.

NEW ARTS TRIO—Haydn's Trio in C, Hob. XV:27; Beethoven's Trio in B-flat, "Archduke"; C. Curtis-Smith's Trio (N.Y. premiere); Tchaikovsky's Trio in a, Op. 50. Alice Tully Hall at 8. $6.

JOHN CHEEK, baritone, with pianist James Levine. Mozart, Ravel, Schubert. 92nd Street Y at 8. $10-$15.

THE MUSIC PROJECT—Holloway, Schubert, Nielsen. Merkin Concert Hall at 7:30. $7.

PRINCE, with Vanity 6. Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $14-$18.

DARYL HALL & JOHN OATES—Madison Square Garden at 8. $11.50, $13.50.

ROBERT KOPELSON, pianist/**SYOKO AKI,** violinist/**JOSEPH POLISI,** bassoonist. Sperger, Roussel, Mortari, Bottesini, Hindemith, and music from ethnic sources. Faculty recital. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

JOYCE KOSTKA, pianist. Beethoven, Ginastera, Chopin, Ravel. Carnegie Recital Hall at 8. $8.

NEW YORK MOTET CHOIR, Stephen Sturk director; with guest instrumentalists. Bach program, including Cantata No. 78, the Missa Brevis in G, Suite No. 2 in b. St. Joseph's Church, Sixth Ave. near Washington Pl. (460-9015), at 8. $7.50.

ANDREW DE MASI, harpsichordist. Bach program. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

THE ORDINAIRES, a new-music band, with Linda Hartinian, visual artist. St. Mark's Church, Second Ave. at 10th St. (674-0910), at 8. $1.

MANHATTAN RHYTHM KINGS—Music of the thirties and forties. Citicorp Atrium at 6. Free.

RAIMON—Medieval/modern folk songs of Catalonia. Introduced by Pete Seeger. NYU Vanderbilt Hall, 40 Washington Square South, at 7. Free.

LE BATTERIE, a percussion quartet. Colgrass, Bach, Allen, Cage-Harrison, Joplin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ANITA GELBER, pianist. Lincoln Center Library at 4. Free.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. Corigliano, Kay, Gershwin, Bernstein, and popular band music. College Center, Bedford Park Blvd. West, Bronx, at 8. Free.

Tuesday, March 22

NEW YORK PHILHARMONIC, Larry Newland conductor; pianist Alicia de Larrocha. Beethoven's *Prometheus* Overture, Piano Concerto No. 3, Symphony No. 2. Avery Fisher Hall at 7:30. $6-$22.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS, Iona Brown leader. Handel's Concerto Grosso, Op. 6, No. 11; Grieg's *Holberg* Suite; Vivaldi's Concerto for Four Violins, Op. 3, No. 10; Tchaikovsky's Serenade for Strings. Carnegie Hall at 8. $8-$15.

NATAN BRAND, pianist. "Fantasies" by Bach, Haydn, Mozart, Schumann, Foss, Schubert. Alice Tully Hall at 8. $8.

CHAMBER MUSIC AT THE Y, with Jaime Laredo, Daniel Phillips, violinists; violist Walter Trampler, cellist Sharon Robinson; composer-pianist Ned Rorem, soprano Lucy Shelton, the Cleveland Quartet. Ravel's Quartet; Rorem's *Last Poems of Wallace Stevens;* Mendelssohn's Octet in E-flat. 92nd Street Y at 8. $9.50-$12.50.

ROBERT LEVIN, fortepiano /**MALCOLM BILSON**, fortepiano. An all-Mozart program for four hands. Merkin Concert Hall at 8. $8.

RAPHAEL TRIO—Brahms's Trio in c, Op. 101; Dvorak's Trio in B-flat, Op. 21, and Trio in e, "Dumky," Op. 90. Carnegie Recital Hall at 8. $8.

NED ROTHENBERG, composer, on sax, clarinet, ocarina. With percussionist Gerry Hemingway; pianist Kirk Nurock. Original works. Symphony Space at 8:30. $5.

JUDITH BETTINA, soprano, with pianist Robert Pace. Mahler, Debussy, Berg, Olan. Pope Auditorium, Fordham Lincoln Center, 113 W. 60th St., at 8. $3.

MUSICA RESERVATA, conductor Margherita Hastings. "Music for a Time of Penitence." Works by Victoria, Handel, Schütz, Bach, Poulenc. Catholic Center at N.Y.U., 58 Washington Square South (674-7236), at 8. $7.

ALVIN MCCALL, cellist/**JAN DEATS,** pianist. Bartók, Brahms, Eccles. Harlem School of the Arts Gathering Space, 645 St. Nicholas Ave., near 141st St. (926-4100), at 7:30. Free.

RICHARD MUNSON, keyboard artist. New compositions for synthesizers, piano and percussion. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

PAUL HALLEY, organist. Music of Mendelssohn, Vierne, Willan, Bach. Trinity Church, Broadway at Wall St., at 12:45. Free.

GRACE WIEDER, pianist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN HEIGHTS SYMPHONY ORCHESTRA, Arturo Delmoni conductor. Haydn, Verdi, Dvorak. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 8. Free.

Wednesday, March 23

AMERICAN SYMPHONY DA CAMERA, Sayard Stone conductor; cellist Leonard Rose, violist Bernhard Seckel, soprano Kihwa Jin. Mozart, Handel, Vivaldi, Boccherini, D'Ambrosio, Pergolesi, Jacob. Carnegie Hall at 8. $6 -$12.

CHAMBER MUSIC AT THE Y—See 3/22.

BOSTON CAMERATA, Joel Cohen director. "Singers in Exile." Early Jewish music and Judeo-Baroque music. Merkin Concert Hall at 8. $8.

ANNE UTAGAWA, DOMINIQUE HUNZIKER, flutists (American debut of duo). "The Glory of Two Flutes"—A combination of music, paintings, costumes, sets. Carnegie Recital Hall at 8. $10.

OZAN MARSH, pianist. Bach-Petri, Haydn, Liszt, Rachmaninoff. Alice Tully Hall at 8. $8-$12.

JOY IN SINGING, with conductor Winifred Cecil. Lincoln Center Library at 5:30. Free.

CONCERT ROYAL, featuring violinist Bruce Berg playing the Baroque violin. Vivaldi's *The Seasons* and *Salve Regina.* St. Thomas, Fifth Ave. and 53rd St., at 7:30. $5.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Michael Martin conductor. Weber, Haydn, Tchaikovsky. Fordham U. Pope Auditorium, 113 W. 60th St. (228-6988), at 8. $6, $5 in advance.

ASPEN WIND QUINTET—Romantic works of the late 19th and early 20th centuries. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

EILEEN POLLITT, soprano/**GEORGE HINKSON,** organist. "The life of Christ in Song." Christ Lutheran Church, 73rd Ave. and 188th St., Flushing (464-0270), at 2 and 7:30. Offering.

Thursday, March 24

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; New York Choral Artists; soloists including Brunner, Cassilly, Cheek, Cole, Grobe, Reeve, Mittelmann. Janacek's *From the House of the Dead;* first U.S. concert performance, sung in English. Avery Fisher Hall at 8. $6-$22.

MAURIZIO POLLINI, pianist. Schumann, Brahms. Carnegie Hall at 8. $6-$15.

CONCERTS PLUS—Violinists Sergiu Schwartz, Zvi Zeitlin; violist Paul Neubauer; cellist Simca Heled; pianist Israela Margalit; Martin Bookspan host. Merkin Concert Hall at 8. Francaix, Ravel, Chausson. $8.

TAFELMUSIK BAROQUE ORCHESTRA, Jean Lamon musical director. Handel, Uccellini, Marais, Vivaldi, Bach. Metropolitan Museum at 8. $6.50.

AMERICAN CHAMBER ORCHESTRA, conductor Charles Barker. Stravinsky's *Dumbarton Oaks;* Anderson's *Aryavarna;* Copland's *Appalachian Spring.* Carnegie Recital Hall at 8. $6.

OPHRA YERUSHALMI, pianist. Robert J. Lurtsema will narrate Liszt's "Lenore" melodrama for piano and narrator. Also Beethoven, Chopin. 92nd Street Y at 8. $7-$9.50.

JOEL RYAN, composer. "256 Locations for Two Loudspeakers." New music. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

RAYMOND WHEELER, clarinetist/**MAX LIFCHITZ,** pianist. Brahms's Sonata in f, Op. 120, No. 1. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

STARS OF TOMORROW—Cabaret music. Citicorp Atrium at 6. Free.

JAMES HEJDUK, organist. Works by Bach and Eisler. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

JAMAALADEEN TACUMA & JAMAAL—Jazz. Jefferson Park Boys Club, 321 E. 111th St. (473-1175), at 7. Free.

ATLANTIC WOODWIND QUINTET—First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn, at 8. $6.

KINGSBOROUGH ORCHESTRA, conductor Bruce McKinney; violinist Yvette Bader. Works by Bach, Beethoven, Copland, Rands. Kingsborough Community College, 2001 Oriental Blvd., Brooklyn (934-5528), at 8:15. $2.50.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's String Quartet in e; Smetana's String Quartet in e. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, March 25

HARTFORD SYMPHONY ORCHESTRA, Arthur Winograd conductor. Mozart's *Serenata Notturna,* and Mahler's Symphony No. 7. Carnegie Hall at 8. $6-$15.

PRESERVATION HALL JAZZ BAND—Avery Fisher Hall at 8. $7-$11.

NEW YORK PHILHARMONIC—At 2. See 3/24.

DANIEL MORGANSTERN, cellist, with pianist Eric Larsen. Francoeur, Schubert, Beethoven, Rachmaninoff, Chopin. Alice Tully Hall at 8. $8.

EMERSON STRING QUARTET—Bartók's string quartets. Music for Survival inaugural. Symphony Space at 7:30. $10.

PAULA ROBISON, CAROL WINCENC, flutists, with Kenneth Cooper, harpsichord, and Richard Taruskin, viola da gamba. Bach program. Metropolitan Museum at 8. $8.

DANIEL HORNE, pianist. Carnegie Recital Hall at 8. Mozart, Schumann, Bartók, others. $7.50.

JAMAL UD DIN BHARTIYA—Music of North India. Alternative Museum, 17 White St., at 8. $6.

NEW YORK PHILHARMONIC WOODWIND QUINTET, "en famille." Ibert, Klughardt, Rossini, Haydn, Francaix. Cooper Union, Third Ave. and 7th St., at 8. Free. (254-6300)

ROSALYN TURECK, harpsichordist-pianist/**SHARON ISBIN,** guitarist/**TOYO HIKO SATOH,** lutenist/**ZVI ZEITLIN,** violinist. Bach program, as part of week-long symposium. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8.

WINDSHIFT—Jane Ira Bloom, saxophonist; Dana McCurdy, electronics. P.A.S.S., 16 W. 22nd St., Room 902 (989-2060), at 8:30. $4.

MICHAEL CHAPDELAINE, guitarist. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

WARREN CHIASSON, vibraphonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

VIENNA CHOIR BOYS—Lehman College Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8-$12.

BROOKLYN COLLEGE SYMPHONIC BAND, Paul Shelden conducting. Gershwin, Cucinotta (premiere), Hindemith, Dello Joio, Hovhaness (Gary Trosclair conducting). Brooklyn College Whitman Hall, at 8. $3.

NEW AMSTERDAM BRASS—Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

DAN RUVIN, *guitarist. Good Coffee House,* 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, March 26

CARLOS MONTOYA, guitarist. 80th-birthday concert. Carnegie Hall at 8. $10.50-$15.

NEW YORK PHILHARMONIC—See 3/24.

SIMCA HELED, cellist, with pianist Daniel Adni. Vivaldi, *Kilpinen (N.Y. premiere), Rodrigo* (N.Y. premiere), Brahms. 92nd Street Y at 8. $7-$9.50.

NEW CALLIOPE SINGERS, Peter Schubert director. "Exploring the Music of Tomorrow." Merkin Concert Hall at 8. $7.50.

PETER SERKIN, pianist/**CECILE LICAD,** pianist/**IDA KAVAFIAN,** violinist/**RUDOLPH VRBSKY,** oboist. Stravinsky's Serenade in A; Wolpe's Sonata for Violin and Piano, and Sonata for Oboe and Piano; Stravinsky's Concerto for Two Solo Pianos. Metropolitan Museum at 8. $10.

JULIUS GROSSMAN ORCHESTRA, with violinist Nadja Salerno-Sonnenberg. Stravinsky's *Pulcinella* Suite; Beethoven's Fourth Symphony; Mendelssohn's Violin Concerto. Alice Tully Hall at 8. $8, $10.

GRACE WIEDER, pianist. Works by Mozart, Brahms, Satie, Fauré. Carnegie Recital Hall at 5:30. $6.

ANDY STATMAN'S KLEZMER ORCHESTRA—Instrumental music of the Eastern European Jews (Ashkenazim). Alternative Museum, 17 White St. (966-4444), at 8. $7.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

ARMEN DONELIAN QUARTET—Citicorp Atrium at 8. Free.

VASANT RAI, JAMALUDDIN BHARTIYA, SHASHI NAYAK—North Indian classical music. P.S. 41, 116 W. 11th St. (924-4172), at 8. $10.

ANDREW DEMASI, clavichord. Music of Bach. Tompkins Square Library, 331 E. 10th St., (475-8851), at 2. Free.

JOHN CLARK ENSEMBLE—Jazz, music and dance. Baha'i Center, 53 E. 11th St. (674-8998), at 7:30. $3.

NICOLAI GEDDA, tenor. Brooklyn College Whitman Hall at 8. $8-$20.

ROSLYN ARTIST STRING QUARTET—Classical music. Flushing Library, 41-25 Main St., Flushing, at 2:30. Free.

Sunday, March 27

ATLANTA SYMPHONY ORCHESTRA, Robert Shaw conducting; soprano Elly Ameling. Mendelssohn's Overture to *A Midsummer Night's Dream;* Berlioz's *Nuits d'été;* Schubert's Symphony No. 9. Carnegie Hall at 3. $6-$12.50.

NEW IRISH CHAMBER ORCHESTRA, with flutist James Galway. Avery Fisher Hall at 8. Sold out.

MURRAY PERAHIA, pianist. Mendelssohn, Beethoven, Schubert, Chopin, Mozart. Avery Fisher Hall at 3. $7-$13.

LYNN HARRELL/JUILLIARD QUARTET—Schubert, Erb, Boccherini. Alice Tully Hall at 3. $12.

HANDEL FESTIVAL ORCHESTRA, Stephen Simon *conductor; organist Anthony Newman. Mozart,* Haydn. Alice Tully Hall at 8. $10. Pre-concert prelude at 7:15: tenor Robert Greenlee.

BARRY SNYDER, pianist. Schubert, Scriabin, Rachmaninoff, Wilder (N.Y. premiere), Falla. 92nd Street Y at 8. $5, $7.

VIRGINIA COPELAND GORDONI, soprano/**JOHN WUSTMAN,** pianist. Carpenter, Puccini, Wagner, others. Merkin Concert Hall at 8. $10.

WAVERLY CONSORT—Four centuries of music for the Easter season. The Cloisters, Ft. Tryon Park (923-9700), at 3. $12.50.

ENID KATAHN, pianist. Works of Carl Nielsen, Jean Eichelberger Ivey (N.Y. premiere), Brahms, Scarlatti, Ravel. Merkin Concert Hall at 3. $7.

NATIONAL ORCHESTRA OF NEW YORK CHAMBER ENSEMBLE—With conductor Alvaro Cassuto; violinist Young Uck Kim. Bach's Concerto in a; Orchestral Suite #3 in D; W.F. Bach's Symphony in d; C.P.E. Bach's Symphony in D; J.C. Bach's Symphony in d. Carnegie Recital Hall at 2. $6.

ABYSSINIAN BAPTIST CHURCH SANCTUARY CHOIR AND ORCHESTRA, Leon E. Thompson conductor, with soloists. Garcia's Requiem Mass, and the traditional Congolese mass *Missa Luba.* Metropolitan Museum at 2. Free, with museum admission.

GALLIARD QUINTET, with pianist Elizabeth Wright. Mozart's Piano Quintet; Hindemith's *Kleine Kammermusik;* Le Jeune's *Revecy venir du Printemps;* Janson's *Suite of the Lettish Dances.* Carnegie Recital Hall at 8:30. $5.

BLOOMINGDALE CHAMBER ORCHESTRA, conductor George Marriner Maull. Mozart and Wallstein, featuring the winner of the Third Annual Young Performers' Concerto Competition. Symphony Space at 3. $4.

MOREAU CHAMBER ORCHESTRA, John Baldon conductor; soloists. Citicorp Atrium at noon. Pachelbel, Bach, Handel. Free.

PETE SMITH BAND—A string band. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

DIANA DABBY, pianist. Haydn, Bartók, Helps, Gershwin, Liszt. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

DAN FRANKLIN SMITH, pianist. Beethoven, Chopin, Charles Porter (premiere), others. Interlude, 137 Greene St., at 3. Donation.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 3/24 for details.

CONCERTS IN CHURCHES: Bronx Arts Ensemble Chamber Orchestra, James Kurtz conductor; organist John Hirten, soprano Bonnie Hamilton, Habeas Chorus. Haydn's Little Organ Mass; Lifchitz's Symphony No. 1 (world premiere); Barber's *Knoxville, Summer of 1915;* Beethoven's Symphony No. 2. Fordham U., Bronx Rose Hill campus, at 3. $5... Bach Vespers, with choir, Frederick Grimes conductor-organist; Nancianne Parrella, organist. Cantata 182; Prelude and Fugue in e, S. 548. Holy Trinity Lutheran, CPW at 65th St., at 5. Offering... Vocal theater, with soprano Elizabeth Hodes, pianist Robert Kopelson, and chamber orchestra. Purcell, Handel, Bach. Madison Avenue Presbyterian, 73rd St., at 4. $4... St. Luke's Chamber Ensemble and church choir; Bach's *St. John Passion.* St. Bartholomew's, Park Ave. at 50th St., at 4. $3... St. Peter's, Lexington Ave. and 54th St. At 5: Eddie Bonnemere, Orchestra, JESU Choir; jazz vespers|. At 7: Nat Jones Trio.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 3/21 at 7: Wagner's *Die Walküre,* Varviso conducting; with Jones, Behrens, Dunn, Jung, Estes, Haugland. 3/22 at 7: Verdi's *Don Carlo,* Levine conducting; with Freni, Bumbry, Domingo, Quilico, Ghiaurov, Furlanetto. 3/23 at 8: Puccini's *Madama Butterfly,* Kohn conducting; with Lorange, Catania, Mauro, Fredricks. 3/24 at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Von Stade, Elvira, Blake, Bruscantini, Montarsolo. 3/25 at 7: *Die Walküre;* same as 3/21, except Eszter Kovacs (debut) for Jones, Brenneis for Jung. 3/26 at 1: *Don Carlo;* same as 3/22 (broadcast, WQXR). 3/26 at 8: *Madama Butterfly;* Mitchell, Bybee, Mauro, Holloway.

Other

THE MOTHER OF US ALL, by Virgil Thomson and Gertrude Stein. A new version, directed by Stanley Silverman. St. Clement's, 423 W. 46th St. (582-1978). Thru 4/9, Tues.-Sat. $15.

MADAMA BUTTERFLY, by Puccini. Amatao Opera, 319 Bowery (228-8200). 3/25, 26, 4/8, 9, 15, 16, 22, 23 at 7:30. 3/27, 4/10, 17, 24 at 2:30. $7.

STATUES ON A LAWN, by Thomas J. Flanagan and Matthew Calhoun/**THE POND IN A BOWL,** by David Macbride, based on Chinese poems. Golden Fleece Ltd. world premieres. Open Gate Theater, 401 E. 29th St. (691-6105). 3/24-27 at 8, 3/26 and 27 also at 3. $6.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. 3/23-4/3: Gilbert and Sullivan's *The Pirates of Penzance.*

THE MUSIC MASTER, by Pergolesi/**ROSINA,** by William Shield. Broque Opera Co., at Greenwich House, 27 Barrow St. (535-6069). 3/25, 26, 4/1, 2, 8, 9, at 8; 3/27, 4/3, 10 at 2. $8.

METROPOLITAN OPERA NATIONAL COUNCIL AUDITIONS FINALISTS, in concert, with the company orchestra conducted by Thomas Fulton and Eugene Kohn. 3/27 at 2:30. $5-$25.

Dance

Merce Cunningham Dance Company
At City Center

THRU MARCH 27—$12-$25. 3/22, 23 at 8: *Rune, 10's With Shoes, Duets, Gallopade.* 3/24 at 8: Event #2. 3/25 at 8, 26 at 2: *Coast Zone, Duets, Channels/Inserts.* 3/26 at 8, 27 at 2: *Trails, Quartet, Locale.*

The Hamburg Ballet
At the Brooklyn Academy of Music

THRU MARCH 27—Weekdays and Sat. mat., $5-$15. Weekends and Sun. mat., $7.50-$17.50. 3/22 at 7; *A Midsummer Night's Dream.* 3/24, 3/25 at 8; 3/23 at 7: *Mahler's Third Symphony.* 3/26 at 2 and 8: *Legend of Joseph* (Judith Jamison, guest artist), *Vaslav, Bach Suite No. 2.* 3/27 at 2: *Saint Matthew Passion.*

May O'Donnell Dance Company
At the Joyce Theater

MARCH 22-27—Ben Vereen will dance at each performance as guest artist. $15, Fri. Sat. $20 (except opening night gala performance & party; for information call 477-9087). 3/22 at 7:30, gala, and 3/24, 26 at 8—*Dance Energies, Suspension, There Is a Time for Innocence, Homage to Shiva.* 3/23, 25 at 8: *Three Nocturnes and a Quartet, Echoes for a Lost Land, Pursuit of Happiness, Vibrations.* 3/27 at 2: *Suspension, Homage to Shiva, Three Nocturnes and a Quartet, Pursuit of Happiness.*

Other

CAROLYN BILDERBACK DANCE THEATER—Kiva (fifth floor), 309 Canal St. (924-0077). 3/26 at 4 and 8, 3/27 at 4. $5.

BROOKLYN DANCE THEATER—Gershwin Theater, Brooklyn College, 3/25, 26 at 8; 3/27, at 2. $4.

BETH CACHAT DANCE COMPANY—*Spatial Interference,* with music by Joe Kerr. West Side Y, 5 W. 63rd St. (788-4752). 3/25, 26 at 8. $5.

MARIA CHENG—Premiere of *Antecedents,* an evening-length solo. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/24-26 at 8, 3/27 at 3. $6.

DOUBLE EDGES—Charles Dennis and Frank Conversano, with two musician-composers, Bob Telson and Michael Galasso. Performance Space 122, 150 First Ave. at 9th St. (477-5288). 3/25-27 at 9. $5.

SALLY HESS—New, untitled work. Merce Cunningham Studio, 55 Bethune St. 11th floor (924-0077). 3/25, 26 at 9. $5.

CHARLES MOULTON DANCE COMPANY—Four new works. St. Mark's Danspace, Second Ave. at 10th St. (924-0077). 3/24-26 at 8, 3/27 at 4 and 9. $5.

LES BALLETS TROCADERO DE LA KARPOVA 18th St. Playhouse, 145 W. 18th St. (929-7907). 3/21-23, at 7:30. $8.

LIMBO THEATRE COLLECTIVE—*White Nights,* based on Dostoevsky's short story. 3/21, 22 at 8. *Cyclorama,* by David Petrarca and Jonathan Starch; 3/23-26 at 8, 3/26, 27 at 2. Cubiculo, 414 W. 51st (265-2139). $5.

MEN TOGETHER DANCE COMPANY—Gaymen's company. St. Peter's Performance Arts Center, 336 W. 20th St. (691-4616). 3/23-25, 27 at 8, 3/26 at 7 and 10. $5, $7.50; Fri. Sat. $7.50, $10.

MARLEEN PENNISON AND DANCERS, two New York premieres, *The Routine* and *Freeway.* Marymount Manhattan Theater, 221 E. 71st (966-0978). 3/23-26 at 8. 3/23, $5; others, $7.

JOSEPH PUPELLO AND DANCERS Five works. Norman Thomas High School, 111 E. 33rd (924-0077). 3/24, 25 at 8. $5.

PILAR RIOJA, flamenco dancer. Repertorio Español, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). 3/23-4/17 nightly ex. Mon; Tues. at 7, Wed.-Sat. at 8, Sun, at 3 and 7. $15.

SUSAN RETHORST AND DANCERS, a new work. Performing Garage, 33 Wooster St. (966-3651). 3/23-27 at 8. $6.

RIVERSIDE DANCE FESTIVAL, 3/23, 25 at 8, 3/27 at 2: Morocco & Company... 3/24, 26, 27 at 8, 3/26 at 2: Danny Buraczeski Jazzdance... Theater of the Riverside Church, 120th St. and the Drive. $6.

OTHER EVENTS

Happenings

SEASONINGS—Flower shows abound—and welcome to them all! Macy's inaugurates its almost storewide extravaganza 3/27, from windows to main floor, the garden setting in the Cellar, and shows-within-a-show on the 3rd, 5th, 6th floors. The idea: to show the plants, trees, bushes, and flowers growing in "native" settings. Thru 4/2. . . Brooklyn Botanic Garden will stage *its* show 3/26-4/13, in the Conservatory. 1000 Washington Ave. . .. At the New York Botanical Garden in the Bronx: an Easter plant and herb sale, 3/26-27, 10-5, in the Shop-in-the-Garden. And the Promise of Spring show in the Conservatory continues thru the month. . . Learn about "Forcing Branches for Flower Arranging," 3/23 at 7, $2; or "Wildflowers," 3/30 at 2, $2. These are lectures, at the Horticultural Society of N.Y., 128 W. 58th St. (757-0915). . . And for the holidays: The Yorkville Catholic-Jewish Council will give its annual "Model Seder," at the Church of St. Joseph, 404 E. 87th St. Ceremony, music, and a "mini-meal." Date is 3/23 (reservations necessary—472-1823 evenings only). Free. . . Pysanky are Ukrainian Easter eggs, and their decoration is an old, old art. Learn how, at the Ukrainian Museum, 203 Second Ave. Adults, 9:30-12:30, 1:30-4:30, on 3/27, 4/9, 10, 16, 17; $10. Children (12-16), 10-noon, 3/26. You can watch the experts 4/2, 1-5.

WORDS ON THE ARTS—The subject of Wagner and his music is, apparently, of never-ending fascination, and the Wagner Society surely thinks so. 3/26 at 2, we can hear a panel on "Exploring the Heritage: Wagner in the Last 100 Years." Four experts will speak, at Deutsches Haus, NYU, 42 Washington Mews (that's off 8th St., between Fifth and University Pl. (749-4561). Donation requested. . . To benefit Columbia's literary magazine, Tom Wolfe, Ann Beattie, Robert Stone, Richard Price will read from their works, at Grace and St. Paul's Lutheran Church, 123 W. 71st St. Date is 3/22 at 8; $5. . . Interested in Wagner? Then you know about Ludwig II of Bavaria and his fairy-tale palace-playgrounds—Linderhof, anyone? Or Neuschwanstein? William Novak will give a talk with pictures, "Castles, Castles, Castles in Bavaria," 3/25 at 7:30, AT&T Building, 195 Broadway (Dey St. entrance). By Friends of the Parks (861-9696); $1.

TENTH ANNUAL ROBERT KLEIN REUNION—The comedian, in his latest maneuvers, satirical and otherwise. Alice Tully Hall, Lincoln Center (362-1911). 3/24 at 8. $10.50, $12.50.

THINGS TO LOOK AT, SOME TO BUY—A Spring Craft Market, 3/25-27, offers wood, glass, metal, paper, textiles, art, sculpture, and a whole range of wearables, too. At Columbia's Ferris Booth Hall, Broadway and 115th St. There'll be a fashion show at 2 each day, and live music (classical). Fri. Sat. 11-7, Sun. 11-6. $2. . . In connection with the Masters of Hockey match (see Sports, below): a sports-memorabilia auction—autographed jerseys, sticks, and other collectors' valuables. At Sons of Italy Lodge, Village Green, Levittown, L.I. 3/26 at 10 (for viewing); auction, 3-4:30. Donation at door.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

MILLIONAIRES' ROW, New York's Gold Coast. New York Walk-About (582-8083, weekdays 9-5; weekends, nights, 914-834-5388). 3/26 at 2, meet NE corner of Fifth Ave. and 58th St. $4.

LOWER EAST SIDE—"Ethnic contrasts." 3/27 at 2, meet at SW corner, Grand and Chrystie Sts. See "Millionaires' Row" listing above for other details.

BRONX AND HARLEM—A bus tour with Planners' New York Tours (734-1366—reservations a must), visiting a variety of neighborhoods to explore urban issues and history. 3/27, at 1 p.m., from Hunter College, 695 Park Ave. at 68th St. $11; students $8.

INWOOD HILL PARK—Indian history and lore. 3/27 at 1, meet at flagpole at Isham St. entrance, a block north of 207th St. $1.

WOODLAND WALK—A spring trek, looking for wildflowers and buds at Wave Hill, 252nd St. and Independence Ave. (549-2055). 3/26 at 2:15. $2.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details on the more arduous hikes (697-5895). Spring birdwatch: 3/27 at 8 a.m., meet at Clay Pit Ponds State Park Preserve Admin. Bldg., 83 Nielsen Ave., South Richmond, S.I. (967-1976). Free.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 3/26, Flushing Meadow Park, Queens; 3/27, Prospect Park, Brooklyn. $15 donation. Usually from noon to 4. (291-6825 for meeting places.)

CENTRAL PARK—A 4-hour trek along the Heritage Recreational Trail, with a picnic-lunch break. 3/27 at 10 a.m.; meet at the Dairy, west of the Zoo, at 65th St. Take lunch. Free.

TOURS AND WORKSHOPS IN BOROUGH PARKS, with Urban Park Rangers. All free. Brooklyn (856-4210): Tree I.D. at Owls Head Park. 3/27 at 1, meet at Field House, near 67th St. and Colonial Rd. . . Bronx (822-4450): The first Van Cortlandt Park Ranger Bird Walk. 3/27 at 7 a.m., meet at the park Golf House, and avoid wearing bright colors. Manhattan (387-3091): 3/26 at 1, a mounted tour of Central Park (call for details). . . Queens (699-6722): Gardening workshop in Baisley Pond Park. 3/26 at 1, meet at "K" Building, Lakeview Lane and 122nd Ave.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

Sports

TENNIS—Virginia Slims Championships of New York. Top 16 woman players: Evert Lloyd, Navratilova, Austin, Shriver, and more. Madison Square Garden (563-8954). 3/23-25 at 6: $9-$17. 3/24 at 10 a.m.: $9-$13. 3/26, 27 at noon: $12-$20.

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 3/27 at 8:30, vs. Washington Capitals. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 3/22 at 8:05, vs. Boston. 3/26 at 5:05, vs. Rangers.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. 3/22 at 7:30, vs. Philadelphia 76ers, 3/26 at 7:30, vs. Milwaukee Bucks.

HOCKEY—Lucky Strike Masters of Hockey. U.S. Masters vs. Canadian Masters, players to include Orr, Esposito, Howe, Hull, more. Benefit, Phil Esposito Foundation. Brendan Byrne Arena, Meadowlands, E. Rutherford, N.J. (201-935-3900). 3/24 at 7:30. $8-$12.

SQUASH—Rolex U.S. Open Championships, with 32 international pros. 3/24-25, at both the Yale Club, Vanderbilt Ave. and E. 43rd St., and Manhattan Squash Club, 41 W. 42nd St. 3/26-27 at Yale Club only. 11 a.m.-7 p.m. each day. $10-$25. For information: 697-9285.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. . . The trotters are at Roosevelt Raceway, Westbury, L.I. (516-222-2000). Nightly except Sun. at 8, thru 4/2. $1, $2.

Children

For additional details on continuing children's events, see last week's issue.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. thru 5/21, ex. 4/16, at 2. $3.

FAMILY DANCE—Country dancing, singing, storytelling, "for families and nice people." Country Dance & Song Society, Metropolitan Duane Church, 201 W. 13th St. (594-8833). 3/26, 1-4. $2.50, 12 and under; $4, 13 up.

KALEIDOSCOPE DANCERS—A performance just for children, with sign-language interpretation for the hearing-impaired. Chinese, Puerto Rican, and jazz, with other dances. NYU Education Theater, 35 W. 4th St. 3/26 at 2, $2. adults $3.

A TRIBUTE TO THE WOLF, or "The Real Stories of Little Red Riding Hood and The Three Little Pigs." Queens College Colden Center, LIE and Kissena Blvd.,Flushing. 3/26 at 11 a.m. and 2. $2.50, $3.50.

THE WONDERFUL WORLD OF WORMS—A nature program for ages 4-6. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/27, 3/30, 1-3. $3. Pre-register.

SNOOPY, a musical play, with Ryan Repertory Co. Brooklyn College Whitman Theater, Flatbush and Nostrand Aves. (462-3525), 3/26 at noon and 2. $3.50.

HANABELLE THE CLOWN—Miming, singing, magic. Central Library, Grand Army Plaza, Brooklyn. 3/24 at 3:30. Free.

PETER AND THE WOLF—Lea Wallace Puppets, preceded by "Frog-Prince." Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). 3/26 at 2. $2.50.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). $2.50. 3/26: Penny Jones and Mother Goose tales.

RUMPLESTILTSKIN, By Nicolo Marionettes. Old First Reformed Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 3/27 at 1. $3.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th (559-2330). 3/26 at 11 a.m.: Fun and Magic with Lawrence Parsons. Free.

MICHAEL TAUBENSLAG PRODUCTIONS—3/27 at 1:30: "The Peter Pan Fun and Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

SUZANNE'S FOREST FANTASY—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. (ex. Easter) at 2, thru 4/24; added perf. 4/4 at 2. $2.

TALES OF CHELM, a story-play based on folk tales, with songs, comedy, riddles, audience participation. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side.3/27 at 2, West Side; Peninnah Schram, Passover stories.

PUBLIC LIBRARY PROGRAMS—Yorkville branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. Hudson Park branch, 10 Seventh Ave. So.: Tues. at 10:30 a.m. and 4, short films. . . Phone local branches for more. Free.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/26 at 1:30: Robbins-Zust Family Marionettes in "The Emperor's New Clothes." $2.50. At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, special exhibits, etc. . . "The Mystery of Time," exhibit. 3/26 at 1 and 3: Theater games and art activities, interpreted for the hearing-impaired.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Note: open 3/28, 4/4; closed Easter. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 3/26, 27 at 1:30: Eloise Beil, on the Ukrainian art of egg dyeing. 3/28, 29 at 1:30: learn how to create headgear, flying machines, etc. from museum craft closet. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 3/26 at 1:30: "A Super Tour of Oz," with Michael Patrick Hearn. . . 3/27 at 1:30: Laurence Trott and his piccolo, in "Bird Song."

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibit: What's for Breakfast, Ma?, in the Greenhouse. Also, "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 3/24 at 3, 3/26 at 11 a.m.: program on the yak of the Himalayas. 3/27 at 3:30: stories about "animal fantasies" signed for the hearing impaired.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Pay-what-you-wish admission. Drop-in arts and crafts workshops for the family, at 1:30 and 3 every Sun. 3/27: Assemblage, Found Objects.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/25, 26, Jaki Byard. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 3/21, Angel Pangelov & Jimmy Madison Big Band. 3/22-27, Abby Lincoln with James Weidman, Billy Johnson, and Mark Johnson. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/23, 24, Stuff featuring Richard Tee, Eric Gale, Gordon Edwards, and Cornell Dupree. 3/25, Doug and the Slugs. 3/26, 27, Paul Barrere & Friends. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 3/26, balladeer Oscar Brand, Mon.-Sat. at 9 & 11:15. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 3/24, Leo Kretzner; Ken Pearlman. 3/26, Critton Hollow String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/21, 28, Bob Wilber & The Bechet Legacy. 3/22-26, Balaban & Cats. 3/27, Connie Crothers; Lenny Popkin Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/22-27, Flora Purim. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/22, Mary Jean Batten Band. 3/23, Music for Dozens. 3/24, Guy Van Duser & Billy Novick. 3/25, 26, Rick Danko and Levon Helm. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 3/21, Tony Goldman. 3/22-24, Ronnie Mathews Duo. 3/25, 26, Jerome Olds and Tom Grose. 3/27, 28, Tiberio. 3/29-31, Rod Williams Duo. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Fred Fried Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 3/22-26, pianist Phil Markowitz with Joe Locke on bass. Tues.-Sat. 9-1 a.m. The Nina Sheldon Duo play Sun.-Mon., 7-11. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. 3/25, 26, Thiago de Mello. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 3/22, Becky Curtis; Z Notes. 3/23, Mouthful. 3/24, Shawn Colvin; Bret Gardner. 3/25, Hardbeats; Popular Fear. 3/26, Dee Archer; Zion Wave. 3/27, Hardbeats; Dick Tracy. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 3/22-26, pianist Fred Hersch with Cecil McBee on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 3/22, 23, Ronnie Cuber Sextet. 3/24-27, Ray Mantilla and Space Station. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 3/21-4/2, Clint Holmes, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/26, singer Julius La Rosa. Two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 3/26, singer Sugah Grier with Kenny Clarke and Jimmy Jefferson. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 3/23, 24, Brownie McGhee Band. 3/25, Bill Chinnock. 3/26, Tania Maria. 3/27, Gospel Music with Lonvine Wright; Jazz Jam with Mark Suozzo. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/22, The Internationals. 3/23, 24, Bob Mintzer. 3/25, 26, Dave Valentine. 3/27, Robert Kraft. MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/23, Breakers and Electric Boogie. 3/25, 26, Robin Kenyatta avec Bundu. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/21, Henry Threadgill Sextet. 3/22-26, Arthur Blythe. 3/27, 28, Joseph Jarman; Don Moye Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/22-26, Ruth Waters sings, Tues.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/23-26, blues singer Charles Brown. Sun., Irish night with Ryan and Conway. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 3/21, Tito Puente and his Latin/Jazz Ensemble with Frank Foster. 3/28, Machito, Larry Harlow, and Lew Soloff. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/21, 28, Mel Lewis' Big Band. 3/22-27, James Moody Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 3/22-27, Jackie Cain and Roy Kral. 3/29-4/3, Zoot Sims with Joe Cohn. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 3/22-26, Haywood Henry. 3/27, Lee Konitz. 3/28-31, Eddie Barefield. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 3/21-26, guitarist John Scofield with Michael Moore on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 3/21, Dixie Doughboys. 3/22, Lost in the Shuffle. 3/23, Soozie Tyrell and Great Balls of Fire. 3/24, Stan Rubin's Swing Era Jazz Band. 3/25, 26, Blackwater. 3/27, Kate Toomey and the Seventh Avenue All Stars. 3/28, Dale Allen and the Pearl Studs. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/21, War. 3/22, James Cotton. 3/24, Wilson Pickett. 3/25, 26, Soozie Tyrell; Desperate Men. 3/28, Commander Cody. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. 3/26, comedienne/m.c. Nancy Redman with Richie Gold, Joe Vega, and others. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/26, singer-composer Rupert Holmes, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. 3/21, Helena Grenot. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. *Wed.-Sat. comedians* Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. *Fri.-Sat., magician* Mundaka. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 4/16, jazz pianist Dorothy Donegan, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 3/22, 23, Bernadette Peters with the Duke Ellington Orchestra. 3/24, George Clinton and Parliament Funkadelic All-Stars. 3/27, Dixie Doughboys. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 3/22, Marco Silva 'Steps of the Imagination.' 3/23, Clifford Jordan & Brazilian Jazz. 3/24, Samba Spaceship Band with Don Yuarez Benedicto. 3/25, 26, Loremil Machado and Sarava Bahia Band. 3/27, Clarice Taylor Trio. AE, V.

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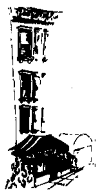

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NIGHTLIFE

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/22-26, comedian Jerry Seinfeld. 3/27, jazz singer Dolly Dawn. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/23 at 8:30, Rick Hardeman. 3/24-26 at 11, singer Claire Barry. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/25, 26, The High Heeled Women. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. String Fever play Sun. at 1 p.m. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!* a revue. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 4/23, *Peaches and Bananas*—a burlesque musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILD CAT SALOON—227 E. 56th St., 486-7733. New York's newest cabaret with a daring 'Crazy Horse' type revue featuring the Wild Cat Girls comedy juggler Michael Marlin, illusionist Omar Pasha. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/14, Barbara Cook sings Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** 3/22-4/16, Gloria Kaye and the Tom Hanlon Band, Mon.-Sat., at 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 4/16, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/30, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 4/16, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. Midnite Magic: Thurs.-Sat., Leila Martin. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer pianist Ann Phillips. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 3/21, Sherry Bennet. 3/22, *Putting My Music Where My Mouth Is!* a musical revue; Semina de Laurentis. 3/23-26, Selma Hazouri; Helen Baldassare. 3/27, Harriet Leider. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/21, 28, Deb Unger; Clay Coury. 3/22, Stephen Hayes; Linda Haston. 3/23, Doug McQueen; Emmett Foster. 3/24, Valerie Santuccio. 3/25, Nan Mason; Diana Daniel. 3/26, Rick Jensen; Nancy La Mott. 3/27, Jim & Shelly. No credit cards.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Mar. 23

2:06/WQXR-AM/FM—Copland: Appalachian Spring.

3:00/WNCN—Tippett: Suite for the Birthday of Prince Charles (Davis).

WNYC—Stravinsky: Requiem Canticles.

4:00/WNCN—Scarlatti: Harpsichord Sonatas (Dreyfuss).

5:00/WNCN—Haydn: Sym #47 in G (Dorati).

5:06/WQXR-AM/FM—Minkus (arr. Lanchbery): Opening Scene from Don Quixote.

6:00/WNCN—Franck: Violin & Piano Sonata in A, trans. for Flute (Galway, Argerich).

6:30/WNYC—Dusset: Piano Sonata in f-sharp (Marvin).

7:06/WQXR-AM/FM—Respighi: Church Windows.

8:00/WQXR-AM/FM—Wagner: Tannhäuser: (Marton, Troyanos, Cassilly, Weikl, Macurdy/Levine). Live from Metropolitan Opera. Simulcast with WNET-TV.

9:00/WNCN—Mozart: Piano Cto #9 in E-Flat (Serkin/Schneider).

10:00/WNCN—Stravinsky: Pulcinella (Atherton).

11:00/WNYC—Bartók: String Qt #4 (Tatrai).

Thurs., Mar. 24

2:06/WQXR-AM/FM—Gounod: Saint Cecilia Mass.

3:00/WNCN—Bononcini: Divertimento da Camera in G (Linde, Ragossnig, Ulsamer, Müller).

4:00/WNCN—Haydn: Sym #83 in g "Hen" (Karajan).

5:00/WKCR—Opera Topics: "Rigoletto" in mobster environment (English National Opera).

WNCN—Porter: Viola Cto (Angerer/Schoenherr).

5:06/WQXR-AM/FM—Tchaikovsky: Manfred, Op. 58: Vivace con spirito.

6:00/WNCN—Fauré: Dolly, Op 56: Suite (Baudo).

7:00/WNCN—Rachmaninoff: Piano Cto #3 in d, Op. 30 (Dorati).

8:00/WNCN—J.C. Bach: Trio Sonata for Violins & Continuo in B-Flat (Perlman, Zukerman, Eddy, Sanders).

WNYC—Shostakovich: Sonata in d, Op. 40 (Zlotkin, Garrett).

8:06/WQXR-AM/FM—Bernstein: Facsimile.

10:00/WNCN—Haydn: Sym #8 in G "Evening" (Dorati).

11:00/WNYC—Bach: Violin Sonata #1 in b (A. & N. Harnoncourt, Tachezi).

Fri., Mar. 25

2:06/WQXR-AM/FM—Bach: Harpsichord Cto in d.

3:00/WNCN—Janácek: Czech Legion (Tucapsky).

WNYC—Barber: Piano Cto.

4:00/WNCN—Debussy: Prelude à l'après-midi d'un faune (Haitink).

5:00/WNCN—Liszt: Mazeppa (Haitink).

5:06/WQXR-AM/FM—Dvorák: Slavonic Dance #11 in F, Op. 72.

6:00/WNCN—Chopin: Nocturnes (Novaes).

6:30/WNYC—Opera Prelude: Songs & Arias sung by Teresa Berganza & Joan Sutherland.

7:00/WNCN—Berlioz: Romeo & Juliet, Op. 17: Highlights (Toscanini).

8:00/WNCN—Purcell: Timon of Athens: The Masque (Sheppard, Knibbs, Elliot, Bevan/Deller).

8:06/WQXR-AM/FM—Bach: Cantata #140 "Wachet auf, ruft uns die Stimme."

9:06/WQXR-AM/FM—Beethoven: Cto #4 in g for Piano & Orch, Op. 58 (Arrau/Muti).

11:00/WNCN—Ravel: Violin & Piano Sonata (Tarack, Hancock).

WNYC—New Sounds: Michael Stearn's "Planetary Unfolding." Music by Michael W. Gilbert, Laurie Anderson.

Sat., Mar. 26

10:00 a.m./WNCN—Milhaud: Saudades do Brasil (Bolcom).

10:06 a.m./WQXR-AM/FM—Lalo: Cello Cto in d.

11:00 a.m./WNCN—Sibelius: Sym #1 in e, Op. 39 (Stokowski).

12:00/WNCN—Mozart: Sym #38 in D "Prague" (Walter).

1:00/WNCN—Balakirev: Sym #1 in C (Kondrashin).

WQXR-AM/FM—Verdi: Don Carlo (Freni, Bumbry, Domingo, Quilico, Ghiaurov, Furlanetto/Levine). Live from the Metropolitan Opera.

2:00/WNYC—Carter: Pocahontas: Ballet Suite (Monod).

3:00/WNCN—Grieg: Peer Gynt (Stolte/Neumann).

4:00/WNCN—Prokofiev: Violin & Piano Sonata #2 in D, Op. 94 (Perlman, Ashkenazy).

5:06/WQXR-AM/FM—Vaughan Williams: Suite of English Folk Songs.

6:00/WNCN—Bartók: Piano Cto #3 (Katchen/Kertész).

6:30/WQXR-AM/FM—Schumann: The Corsair.

7:00/WNCN—Busoni: Fantasia Contrappuntistica for 2 Pianos (Goode, Serkin).

8:00/WNCN—Emmanuel: Symphonie Bretonne: 4th Movement (Doussard).

8:06/WQXR-AM/FM—Spohr: Sonata in E-Flat, Op. 113.

9:00/WNCN—Weber: Euryanthe (Norman, Gedda, Vogel, Krause/Janowski).

9:06/WQXR-AM/FM—Dvorák: Sym #6 in D (Colon).

11:00/WNYC—John McLaughlin's "My Goals Beyond."

Sun., Mar. 27

10:00 a.m./WNCN—Duarte: Variations on a Catalan folk song, Op. 25 (Artzt).

10:06 a.m./WQXR-AM/FM—Brahms: Cello & Piano Sonata #1 in e, Op. 38.

11:00 a.m./WNCN—Marcello: Oboe Cto in d (Negri).

12:00/WNCN—Dvorák: Slavonic Dances (Szell).

12:06/WQXR-AM/FM—Music from Rome.

1:00/WNCN—Hindemith: Mathis der Maler Sym (Bergel).

3:00/WNCN—Casadesus: Violin & Piano Sonata #2 in A, Op. 34 (Francescatti, Casadesus).

3:06/WQXR-AM/FM—Mendelssohn: Sym #4 in A, Op. 90 "Italian" (Kubelik).

5:00/WNCN—Czerny: Variations on a Theme from La Sonnambula (Slater).

6:00/WNYC—Janácek: Capriccio for Piano Left-Hand, Flute & Bass (Chamber Music Society of Lincoln Center).

7:00/WNCN—Dukas: Sym in C (Martinon).

7:06/WQXR-AM/FM—Respighi: Adagio con variazioni.

8:00/WNYC—Prokofiev: Sym #5 (Carlson/Slatkin).

8:06/WQXR-AM/FM—Massenet: Don Quichotte (Crespin, Ghiaurov, Bacquier/Kord).

10:00/WNYC—Street: Adagio in E-Flat for Oboe & Strings (Killmer, Tecco, Howard/Kirchner).

Mon., Mar. 28

2:06/WQXR-AM/FM—Bartók: Suite #1, Op. 3.

3:00/WNYC—The Legendary Busch Chamber Ensemble.

4:00/WNCN—Liszt: Transcendental Etude #11 in D-Flat "Harmonies du soir" (Darre).

5:00/WNCN—Saint-Säens: Violin & Piano Sonata #1 in d, Op. 75 (Bor, Lowenthal).

6:00/WNCN—Satie: Parade (Frémaux).

6:30/WNYC—Bloch: Voice in the Wilderness (Starker/Mehta).

7:00/WNCN—R. Strauss: Burleske for Piano & Orch in d (Serkin/Ormandy).

7:06/WQXR-AM/FM—Boccherini: Oboe Qnt in E-Flat, Op. 45.

8:00/WNCN—Victoria: Motet "Salve Regina" (Turner).

8:06/WQXR-AM/FM—Tchaikovsky: Suite #4 in G, Op. 61 "Mozartiana."

9:00/WNCN—Bartók: Contrasts for Violin, Clarinet, & Piano (Laredo, Wright, Kalichstein). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Rimsky-Korsakov: Scheherazade (Dutoit).

11:00/WNYC—Schoenberg: String Qt #1 in d (Lasalle Qt).

Tues., Mar. 29

2:06/WQXR-AM/FM—Borodin: Sym #1 in E-Flat.

3:00/WNCN—Holborne: Pavans & Galliards (Consort of Music).

WNYC—20th Century music for Flute.

4:00/WNCN—Mozart: Sym #41 in C "Jupiter" (Jochum).

5:00/WNCN—Mozart: Violin Cto #2 in D (Mutter/Muti).

5:06/WQXR-AM/FM—Vaughan Williams: Incidental Music from The Wasps.

6:30/WNYC—Bloch: Sacred Service (Saunders).

7:00/WNCN—Walton: Coronation Te Deum (Solti).

7:06/WQXR-AM/FM—Elgar: Introduction & Allegro for Strings, Op. 47.

8:00/WNCN—Rossini: (arr. Respighi): La Boutique Fantasque: Ballet Suite (Ormandy).

WNYC—Bernstein: Jeremiah Sym (Tourel/Bernstein).

8:06/WQXR-AM/FM—Ravel: Piano Cto in G.

9:00/WNCN—Bach: St. John Passion (Maus, Schortemeier/Gronostay).

9:06/WQXR-AM/FM—And Then We Wrote: Composers & Lyricists Performing Their Own Works (Porter, Handy, Sondheim, Kirchner, Copland, Berlin).

11:00/WNYC—Ravel: Deux melodies hebraïques (Norman, Baldwin).

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
🅗 Thu/**Movie:** Treasures of the Snow
Fri,Mon/Man of the Serengeti

6:05
🅢 Tue/Dot and the Bunny

6:30
❷ News
❹ Early Today
❺ Popeye
⓫ Adventures of Mr. Magoo
🅗 Wed/Misunderstood Monsters
Tue/**Movie:** Treasures of the Snow
🅢 Thu/Clown White
Fri/**Movie:** Whitewater Sam
Mon/Short Picks

7:00
❷ News
❹ Today
❺ World's Greatest Cartoon Show
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Tom and Jerry
🅗 Fri/Misunderstood Monsters
Mon/**Movie:** On the Right Track
🅢 Wed/Fractured Flickers
Mon/Overture

7:30
❾ Jim Bakker
⓫ Pink Panther
🅗 Wed/Fraggle Rock
🅢 Wed/**Movie:** I Ought to Be in Pictures
Thu/Crossbar
Mon/**Movie:** Ticket to Heaven
Tue/**Movie:** The Learning Tree

8:00
⓫ Tom & Jerry & Friends
🅗 Wed/**Movie:** Wilderness Family, II
Thu/**Movie:** Heartland
Fri/**Movie:** The Great Muppet Caper
🅢 Fri/**Movie:** Jamboree in the Hills

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
🅗 Tue/**Movie:** Nobody's Perfekt
🅢 Thu/**Movie:** Young and Free

9:00
❷ Match Game
❹ Donahue
❺ I Love Lucy
❼ Richard Simmons
❾ Straight Talk
⓫ Great Space Coaster
🅗 Mon/Blondie

9:30
❷ Jokers Wild
❺ Make Room For Daddy
❼ Roots
⓫ Mon-Thu/Flipper
Fri/Insight
🅢 Wed,Fri,Mon/Aerobicise

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
🅗 Wed,Tue/**Movie:** Separate Tables
Thu/**Movie:** Coach
Fri/Strippers
Mon/**Movie:** I Ought to Be in Pictures
🅢 Wed/**Movie:** Dead End
Thu/**Movie:** The Goldwyn Follies
Fri/**Movie:** Because You're Mine
Mon/**Movie:** Julie
Tue/**Movie:** Small Town Girl
🅦 Wed/**Movie:** Caesar and Rosalie
Thu/**Movie:** Diner
Fri/**Movie:** Odd Job
Mon/**Movie:** Stripes
Tue/**Movie:** Making Love

10:30
❷ Child's Play
❹ Sale of the Century
❺ All in the Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Hour Magazine
❼ Love Boat
❾ Tic Tac Dough
⓫ Candid Camera
🅗 Fri/**Movie:** I Ought to Be in Pictures

11:30
❹ Hit Man
❾ You Asked For It
⓫ Odd Couple
🅗 Thu/Figure Skating Championships

12 **NOON**
❷ Tattletales
❹ Just Men!
❺ Tom Cottle
❼ Family Feud
❾ 🅦 News
⓫ Rhoda
🅗 Wed/**Movie:** Little Mo
Mon/**Movie:** The High and the Mighty
Tue/Video Jukebox
🅢 Wed/**Movie:** Death Hunt
Thu/**Movie:** Pajama Tops
Fri/**Movie:** Billy Jack
Mon/**Movie:** Nighthawks
Tue/**Movie:** Jamboree in the Hills

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Ryan's Hope
⓫ News
🅗 Tue/**Movie:** Little Mo
🅦 Vegetable Soup

1:00
❹ Days of Our Lives
❼ All My Children
❾ Wed/**Movie:** I Walk the Line (1970). Gregory Peck, Tuesday Weld.
Thu/**Movie:** The Hero (1972). Richard Harris, Romy Schneider.
Fri/**Movie:** Pillars of the Sky (1956). Jeff Chandler, Dorothy Malone.
Mon/**Movie:** Fear No Evil (1969). Louis Jourdan, Bradford Dillman.
Tue/**Movie:** In a Lonely Place (1950). Humphrey Bogart, Gloria Grahame.
⓫ 700 Club
🅗 Thu/**Movie:** Nobody's Perfekt
Fri/Video Jukebox
🅦 Wed/**Movie:** Cincinnati Kid
Thu/**Movie:** Making Love
Fri/**Movie:** Chariots of Fire
Mon/**Movie:** Ticket to Heaven
Tue/**Movie:** Soldier in the Rain

1:30
❷ As the World Turns
🅗 Fri/**Movie:** The Earthling
🅢 Tue/**Movie:** I Ought to Be in Pictures

1:50
❺ News

2:00
❹ Another World
❺ Chico and the Man
❼ One Life to Live
⓫ Mon-Thu/Magic Garden
Fri/Big Blue Marble
🅢 Wed,Fri,Mon/Aerobicise
Thu/**Movie:** Girl in White

2:30
❷ Capitol
❺ World's Greatest Cartoon Show
⓫ Krofft Superstars
🅗 Wed/**Movie:** Kill and Kill Again
Thu/**Movie:** Heartland
Mon/HBO Magazine
🅢 Wed/My Seventeenth Summer
Fri/**Movie:** Pray TV
Mon/**Movie:** Billy Jack

3:00
❷ Guiding Light
❹ Fantasy
❼ General Hospital
❾ Ironside
⓫ Tom and Jerry
🅗 Mon/Blondie
Tue/**Movie:** Nobody's Perfekt
🅦 Wed/Best of Floyd
Thu/**Movie:** Rowdyman
Mon/**Movie:** Only When I Laugh

3:30
⓫ Scooby Doo
🅗 Fri/Blondie
🅢 Wed/An Easter Story
Thu/**Movie:** The Learning Tree
Tue/Peter and the Wolf
🅦 Fri/**Movie:** The Silence of the North
Tue/**Movie:** Papillon

4:00
❷ Barnaby Jones
❹ Mary Tyler Moore
❺ Wonder Woman
❼ Edge of Night
❾ In Search Of
⓫ Pink Panther
⓭ Sesame Street (cc)
🅗 Mon/Man of the Serengeti
🅢 Wed/**Movie:** Heidi
Tue/An Easter Story
🅦 Wed/**Movie:** Papillon

4:30
❹ More Real People
❼ Wed/After School Special
Thu-Tue/People's Court
❾ Wed/**Movie:** The Delta Factor (1970). Christopher George, Yvette Mimieux.
Thu/**Movie:** The Death of Me Yet (1971). Doug McClure, Darren McGavin.
Fri/**Movie:** Foreign Exchange (1969). Robert Horton, Jill St. John.
Mon/**Movie:** Horror Express (1972). Peter Cushing, Christopher Lee.
Tue/**Movie:** The Crimson Cult (1968) Boris Karloff, Christopher Lee.
⓫ Happy Days Again
🅗 Wed/Fraggle Rock
Thu,Tue/Treasures of the Snow
Fri/Man of the Serengeti
🅢 Fri/Mark Twain Theatre
Mon/Dot and the Bunny
Tue/My Seventeenth Summer
🅦 Thu/**Movie:** The Haunting of Julia

5:00
❷ ❹ ❼ News
❺ 6 Million Dollar Man
⓫ Little House on the Prairie
⓭ Mister Rodgers
🅗 Wed/Misunderstood Monsters
Mon/Braingames
🅦 Mon/**Movie:** The Little Fugitive

5:30
⓭ Electric Company
🅗 Fri/Fraggle Rock
Mon/**Movie:** I Ought to Be in Pictures
🅢 Wed/**Movie:** Dead End
Tue/**Movie:** Chariots of Fire
🅦 Fri/Best of Floyd

Evening, Mar. 23-29 and 28-30

Wed., Mar. 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact (cc)
㉑ Latenight
㉛ Brooklyn College Presents
🅗 **Movie:** Separate Tables

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
🅢 Gallagher
🅦 **Movie:** Cincinnati Kid

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Answer Wise
㉛ Say Brother

8:00
❷ Seven Brides for Seven Brothers
❹ Real People
❺ PM Magazine
❼ High Performance
❾ **Hockey:** Rangers vs. Detroit
⓫ **Movie:** Seven Seas to Calais (1963). Rod Taylor, Irene Worth. English-backed swashbucklers invade Spanish ships.
⓭ Live From the Met: Tannhäuser. Simulcast with WQXR-AM/FM.
㉑ All Creatures Great and Small
㉛ Burglar Proofing
🅗 **Movie:** The Final Conflict
🅝 **Movie:** North by Northwest
🅢 **Movie:** Death Hunt

8:30
❺ Carol Burnett
㉛ In Search of Roots

9:00
❷ American Film Institute Salute to John Huston
❹ Celebration of Taxi
❺ Merv Griffin
❼ Fall Guy
㉑ Freedom to Speak
㉛ Life on Earth
🅦 **Boxing**

9:30
㉑ Doctor in the House

10:00
❹ Quincy
❺ ⓫ News
❼ Dynasty
㉑ To the Manor Born
㉛ The King of the Hobos
🅗 **Movie:** Cheech & Chong's Nice Dreams
🅢 **Movie:** The Sex Machine

10:20
🅝 **Movie:** Lenny

10:30
⓫ News
㉑ Butterflies
㉛ Freedom to Speak

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Inside Business Today
W **Movie:** Talk Dirty to Me

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Marcel Marceau
21 Latenight
H Strippers
S Best of Bizarre

12 **MIDNIGHT**
7 The Last Word
S **Movie:** I Ought to Be in Pictures

12:15
H **Movie:** An American Werewolf in London
N **Movie:** Girlfriends

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek
W **Movie:** Cesar and Rosalie

12:40
2 **Movie:** Go West, Young Girl (1978). Karen Valentine, Sandra Will.

1:00
7 **Movie:** Cromwell (1970). Richard Harris, Alec Guinness. Part I.
9 World Vision Special

1:30
4 11 News
5 Hogan's Heroes

1:50
S **Movie:** Cat People

2:00
2 News
5 **Movie:** Monkey Business (1931). The Marx Brothers. An ocean liner-stowaway comedy.
9 Joe Franklin
11 **Movie:** Fury at Smuggler's Bay (1963). Peter Cushing, Liz Fraser. Pirates hold English passengers for ransom off their homeland coast.
H **Movie:** Nighthawks

2:30
4 Mary Tyler Moore
W Best of Floyd

3:00
4 Mary Tyler Moore
9 **Movie:** Desert Fury (1947). Lizabeth Scott, Burt Lancaster.

3:30
4 Bob Newhart
W **Movie:** Papillon

3:40
H **Movie:** La Cage aux Folles II

3:44
5 Love, American Style

3:50
S **Movie:** The Sex Machine

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott & Costello

5:00
11 Focus: New Jersey

5:20
H Strippers

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News
S My Seventeenth Summer

Thu., Mar. 24

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
S **Movie:** Pajama Tops

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Braingames
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
H HBO Magazine
W **Movie:** Rowdyman

7:30
2 Peter and the Magic Egg
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Champagne Flight
31 Today's Black Woman
H World Figure Skating Championships

8:00
2 Magnum, P.I.
4 Sheena Easton: Act I
5 PM Magazine
7 Condo
9 **Movie:** All About Eve (1950). Bette Davis, Anne Baxter.
11 **Movie:** A Guide for the Married Woman (1978). Cybill Shepherd, Charles Frank. A housewife explores new possibilities.
13 Enterprise
21 Long Island Week
31 Tony Brown's Journal
N **Movie:** Bad
S San Francisco Big Laugh Off

8:30
5 Carol Burnett
7 Amanda's
13 Sneak Previews
21 Feeling Fine!
31 Afro-American Perspective
W **Movie:** Alien Contamination

9:00
2 Simon and Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery!
21 Sneak Previews
31 Humanities Through the Arts
H **Movie:** The Amateur
S **Movie:** Nighthawks

9:30
4 Cheers
7 It Takes Two
21 *This Old House*
31 Understanding Human Behavior

10:00
2 A Special Eddy Rabbit
4 Hill Street Blues
5 11 News
7 20/20
13 **Movie:** Crime Without Passion (1934). Claude Rains, Margo. A lawyer's jealousy wreaks havoc in his life.
21 Long Island Speak-out
31 Japan: Living/Changing Tradition
N **Movie:** Andy Warhol's Dracula
W Heart/Santana

10:30
9 Nine on N.J.
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Long Island Week
31 Focus on Society
H Robin Williams
S Loving Friends and Perfect Couples

11:15
13 Soundstage
W **Movie:** 1001 Erotic Nights

11:30
2 **Basketball:** NCAA Championship
4 Best of Carson
5 Baretta
7 News Viewpoint
9 Racing From Roosevelt
11 Saturday Night
21 Latenight
31 American Story, Part I
S A New Day in Eden

12 **MIDNIGHT**
9 Paul Hogan
N **Movie:** Atomic Cafe
S **Movie:** Butterfly

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek
H Five American Guns

1:00
7 **Movie:** Great Catherine (1968). Peter O'Toole, Jeanne Moreau.
9 Psychic Phenomena
W **Movie:** Diner

1:30
4 11 News
5 Hogan's Heroes
H **Movie:** Coach

1:50
S **Movie:** Mistress Pamela

2:00
5 **Movie:** Bullets or Ballots (1936). Edward G. Robinson, Joan Blondell. Undercover cop joins a gang to gather evidence for a conviction.
9 Joe Franklin
11 **Movie:** Saturday Night and Sunday Morning (1960). Albert Finney, Rachel Roberts. Drama of a rebellious adolescent

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Split Second (1953). Stephen McNally, Jan Sterling.
W **Movie:** The Haunting of Julia

3:05
H **Movie:** Heartland

3:25
S San Francisco Big Laff Off

3:30
4 Bob Newhart

3:44
5 Love, American Style

4:00
4 Here's Lucy
11 Candid Camera

4:30
4 News
11 Abbott and Costello
S **Movie:** The Goldwyn Follies

4:40
H Robin Williams

4:45
W Heart/Santana

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Fri., Mar. 25

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H **Movie:** The Great Muppet Caper
S **Movie:** Enchantment

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 *City Comment*
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
W **Movie:** Chariots of Fire

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 **Basketball:** Knicks vs. Atlanta
11 **Movie:** The Frozen Dead (1967). Dana Andrews, Anna Polk. An old German scientist attempts to revive some colleagues involved in a deep freeze experiment.
13 *Washington Week in Review*
21 The Nature of Things
31 Good Morning Blues
H **Movie:** Nighthawks
N **Movie:** The Damned
S **Movie:** Billy Jack

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Renegades
13 Life on Earth
21 **Movie:** Dark Journey (1937). Vivien Leigh, Conrad Veidt.
31 Amanecer

9:15
W **Movie:** Odd Job

9:30
31 Presente

10:00
2 Falcon Crest
4 Bare Essence
5 11 News
7 Tales of the Gold Monkey
13 Symposium
31 Jubilos Choreography by Alphonse Figueroa
H Strippers
S **Movie:** Cat People

10:30
9 N.Y. Report
11 News
21 A View From the Standpipe

10:35
N **Movie:** Death in Venice

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** Minnie and Moskowitz (1971). Gena Rowlands, Seymour Cassel. A museum curator and a parking lot attendant fall in love.
21 Long Island Week
H **Movie:** Cheech & Chong's Nice Dreams
W Leonard Report

11:30
2 **Basketball:** NCAA Tournament
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Fivo-O
11 Saturday Night
21 Latenight
W **Movie:** Justine

12 **MIDNIGHT**
7 The Last Word
S **Movie:** Death Hunt

12:30
4 SCTV Network
5 Soul Train
9 Paul Hogan
11 Star Trek
H **Movie:** I Ought to Be in Pictures

12:45
N **Movie:** Hester Street

1:00
7 **Movie:** Anastasia (1956). Ingrid Bergman, Yul Brynner.
9 Christian Mission Special
W **Movie:** Andy Warhol's Dracula

1:30
5 America's Top Ten
11 News

1:40
S **Movie:** Gas

1:45
2 **Movie:** The Legend of Lizzie Borden (1975). Elizabeth Montgomery, Ed Flanders.

2:00
4 News
5 **Movie:** Dispatch From Reuters (1940). Edward G. Robinson, Edna Best. Story of the growth of the first European wire service.
9 Joe Franklin
11 Best of the Midnight Special

2:20
H Blondie

2:45
W **Movie:** Violette

3:00
4 Mary Tyler Moore
9 **Movie:** The Million Eyes of Su-Muru (1967). George Nader, Frankie Avalon.
11 One Step Beyond

3:15
S **Movie:** Pray TV

3:20
H **Movie:** Escape from New York

3:30
4 Mary Tyler Moore
11 Twilight Zone

3:41
2 **Movie:** Man on the Outside (1974). Lorne Greene, *Lorraine Gary.*

3:57
5 Love, American Style

4:00
4 Mary Tyler Moore
11 Candid Camera

4:30
4 Here's Lucy
11 Abbott and Costello

4:50
S **Movie:** Jamboree in the Hills

5:00
4 News
11 Best of Groucho
H Strippers
W Best of Floyd

5:30
2 Public Hearing
7 Listen & Learn
11 Biography

5:35
9 **Movie:** Blind Spot (1958). Robert Mackenzie, Gordon Jackson.

Mon., Mar. 28

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
13 3-2-1 Contact
21 Latenight
31 All About TV
S **Movie:** Ticket to Heaven

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

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TELEVISION

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W **Movie:** Stripes

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 Love, Sidney
5 PM Magazine
7 That's Incredible!
9 Road to L.A.
11 **Movie:** The Green Berets (1967). John Wayne, David Janssen. Story of Vietnam war correspondent on special assignment in Viet Cong territory. Part I.
13 Frontline
21 Jacques Cousteau
31 Today's Black Woman
H **Movie:** Ordinary People
N **Movie:** North by Northwest
S **Movie:** Butterfly

8:30
2 Foot in the Door
4 Family Ties
5 Carol Burnett
31 Mosaic: Jazz at the Uptown

9:00
2 Alice
4 **Movie:** Prom Night (1980). Jamie Lee Curtis, Leslie Nielsen.
5 Merv Griffin
7 **TV Movie:** The Thorn Birds (1983). Richard Chamberlain, Rachel Ward. Part II (cc).
9 **Basketball:** N.I.T. Semi-Finals
13 Dance in America — The Catherine Wheel
21 Great Performances: Rubinstein at 90
31 Cityscope
W **Movie:** Ticket to Heaven

9:30
2 One Day at a Time
31 Doris Chase Concepts

10:00
2 Cagney and Lacey
11 News
31 Mystery!
S Divorce

10:15
H **Movie:** Chariots of Fire

10:20
N **Movie:** Hester Street

10:30
11 News
13 Israel in Egypt
21 At the Rosebud

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Tony Brown's Journal
S Loving Friends and Perfect Couples
W **Movie:** Roommates

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Bruce vs. Bill
S **Movie:** The Unseen

12:20
H Blondie

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek
W **Movie:** Only When I Laugh

12:40
2 Columbo

1:00
7 **Movie:** The Proud and Profane (1956). William Holden, Deborah Kerr.
9 World Vision Special

1:20
H **Movie:** Cheech & Chong's Nice Dreams

1:30
4 11 News
5 America's Top Ten

1:35
S **Movie:** Nighthawks

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 **Movie:** Cat! (1966). Roger Perry, Peggy Ann Garber. A boy lost in the wilderness befriends a protective wildcat.

2:30
4 Mary Tyler Moore
W **Movie:** Some Call It Loving

2:50
H **Movie:** I Ought to Be in Pictures

3:00
4 Mary Tyler Moore
9 **Movie:** City Across the River (1949). Stephen McNally, Thelma Ritter.

3:15
S **Movie:** Billy Jack

3:20
5 Off the Set

3:30
4 Bob Newhart

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera

4:15
W **Movie:** Hell Night

4:20
5 Love, American Style

4:30
4 News
11 Abbott and Costello

4:40
H **Movie:** On the Right Track

5:00
11 Biography

5:10
S Divorce

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Tue., Mar. 29

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Women: NY Edition
W Best of Floyd

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Video Jukebox
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
H Strippers
W **Movie:** Soldier in the Rain

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine!
31 Tony Brown's Journal

8:00
2 Ace Crawford
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 Apple Polishers
11 **Movie:** The Green Berets (1967). See Mar. 28, 8 p.m.
13 Nova
21 Frontline
31 With Ossie and Ruby
H **Movie:** Escape From New York
N **Movie:** Between the Lines
S San Francisco Big Laff Off

8:30
2 Gun Shy
5 Carol Burnett
7 Laverne & Shirley (cc)
9 Nine on N.J.
31 Detroit Black Journal

9:00
2 **Movie:** High Anxiety (1977). Mel Brooks, Madeline Kahn.
5 Merv Griffin
7 **Movie:** The Thorn Birds (1983). Part III (cc).
9 **Hockey:** Rangers vs. St. Louis Blues
21 Masterpiece Theatre: Drake's Venture
31 Humanities Through the Arts
S **Movie:** I Ought to Be in Pictures
W **Movie:** Papillon

9:30
11 Wall Street Journal Report
13 American Playhouse: Verse Person Singular
31 Understanding Human Behavior

10:00
4 Remington Steele
5 11 News
31 Japan: Living/Changing Tradition
H **Movie:** Separate Tables
N **Movie:** Andy Warhol's Frankenstein

10:30
11 News
13 What Price Health Care?
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
13 **Movie:** Christmas in July (1940). Dick Powell, Ellen Drew.
21 Feeling Fine!
31 Focus on Society
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
11 Saturday Night
21 Latenight
31 The American Story, Part I
S A New Day in Eden
W **Movie:** 1001 Erotic Nights

12 **MIDNIGHT**
7 The Last Word
9 Lie Detector
H **Movie:** La Cage aux Folles II
N **Movie:** Bad
S **Movie:** The Amateur

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek

12:40
2 McMillan and Wife

1:00
7 **Movie:** Commandos (1972). Lee Van Cleef, Jack Kelly.
9 Compassion Special
W **Movie:** Making Love

1:30
4 11 News
5 Hogan's Heroes

1:40
H **Movie:** An American Werewolf in London

1:55
S **Movie:** The Sex Machine

2:00
2 News
5 **Movie:** Operation Pacific (1951). John Wayne, Patrica Neal. Submarine commander learns the price of dedication.
9 Joe Franklin
11 **Movie:** Guns of the Timberland (1960). Alan Ladd, Jeanne Crain. Townspeople take action against a logging company's government grant for clearing timber.

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** The Kingfisher Caper (1976). Hayley Mills, David McCallum.

W **Movie:** Cincinnati Kid

3:20
H **Movie:** Escape From New York

S San Francisco Big Laff Off

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera

4:19
5 Love, American Style

4:20
S **Movie:** Jamboree in the Hills

4:30
4 News
11 Abbott and Costello

5:00
11 Biography

H Strippers
W Best of Floyd

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Weekend, 29 Mar. 26-27

Sat., Mar. 26

6:00
2 Patchwork Family
4 Journey to Adventure
5 Pattern For Living
11 Jack Anderson Confidential
H **Movie:** Wilderness Family, II

6:30
4 Pop Goes the Country
5 Insight
7 News
11 Candid Camera
S **Movie:** Three Tales Dark and Dangerous

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Under the Banner of the Lamb
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
H **Movie:** Nobody's Perfekt
S **Movie:** The Scapegoat

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Coach

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Life on Earth
31 Sonrisas
S **Movie:** Girl in White
W Yesterday's Theatre: Phantom Cowboy

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts
H **Movie:** Separate Tables

11:30
2 Bugs Bunny/Road Runner
13 Oceanus

11:45
W **Movie:** Cloud Dancer

12 NOON
2 **Basketball:** NCAA Championship Tournament
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** Rough Cut

12:30
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 This Old House

1:00
4 Baseball Bunch
5 Bionic Woman
9 **Movie:** Night Gallery (1969). Joan Crawford, Barry Sullivan.
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition
H **Movie:** On the Right Track

1:30
4 Baseball 1983: A Look Ahead
7 Sha-Na-Na
11 Happy Days Again
13 Everyday Cooking With Jacques Pepin
21 Square Foot Gardening

2:00
5 **Movie:** The Four Horsemen of the Apocalypse (1962). Glenn Ford, Ingrid Thulin. Family members take opposite sides in WW2.
7 Like It Is
11 Laverne and Shirley
13 This Old House
21 Lap Quilting
31 It's Everybody's Business
S **Movie:** Excaliber
W **Movie:** I Ought to Be in Pictures

2:30
4 American Ski Classic
11 Sanford and Son
13 American Playhouse: For Us, the Living: The Medgar Evers Story
21 Gourmet Cooking

3:00
7 Sportsbeat
9 **Movie:** House of Wax (1953). Vincent Price, Carolyn Jones.
11 **Movie:** Viva Max! (1969). Peter Ustinov, Pamela Tiffin. An eccentric Mexican general attemps to recapture the Alamo.
21 This Old House
31 Focus on Society
H **Movie:** The High and the Mighty

3:30
4 NBC Sports: Ringside
7 Professional Bowlers Tour
21 Victory Garden

4:00
13 Nova
21 Square Foot Gardening
31 The American Story, Part I
W It Seemed Funny at the Time

4:30
21 Lap Quilting
S Divorce

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Chicago Symphony in London
11 Chips Patrol
13 America's Black Forum
21 Sesame Street (cc)
31 River in the Desert
W **Hockey:** Rangers vs. Islanders

5:30
4 Al Mcguire on Sports
13 Open Mind
31 Lawmakers
H HBO Magazine
S Santana/Heart

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H George Jones

6:30
2 4 7 News
9 Jim Beam Spiral Stakes
13 Mainstream
31 European Television

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Say Goodbye Again
9 Outdoor Life
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
S **Movie:** Rough Cut

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
9 **Baseball:** Mets vs. Philadelphia
11 Solid Gold
13 Agronsky & Company
21 Great Performances: Die Walkürie, Act I
31 *Opening Night*
H **Movie:** Wilderness Family, II

8:00
2 **Movie:** The Day Christ Died (1982). Chris Sarandon, Colin Blakely.
4 Diff'rent Strokes
5 **Movie:** The Naked City (1948). Barry Fitzgerald, Dorothy Hart. Police drama based on an actual murder.
7 T.J. Hooker
13 The Ascent of Man
31 Blues and Gone
N **Movie:** Between the Lines
W **Movie:** The Border

8:30
4 Silver Spoons
11 **Baseball:** Yankees vs. Montreal

9:00
4 Mama's Family
13 Masterpiece Theatre: I, Claudius
21 Great Performances: Die Walkürie, Acts II-III
31 NYU Broadcast Lab
S **Movie:** Excaliber

9:30
4 Teacher's Only
7 The Love Boat (cc)
31 Women: NY Edition
H **Movie:** An American Werewolf in London

10:00
4 Monitor
5 News
9 Newark and Reality
13 **Movie:** Christmas in July (1940). Dick Powell, Ellen Drew.
31 Wasn't That a Time: The Weavers
N **Movie:** North by Northwest
W **Movie:** Union City

10:30
5 Black News
9 Meet the Mayors
11 News

11:00
2 4 7 11 News
5 **Movie:** Fail Safe (1964). Henry Fonda, Walter Matthau. Threatened by a U.S. bomber, Russians plan an attack on New York City.
9 In Search Of

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11:15
7 News
13 Mystery! The Limbo Connection

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Easter Seal Telethon
H **Movie:** The High and the Mighty
S Best of Bizarre
W **Movie:** Twice A Woman

11:45
2 Sportspeople
7 **Movie:** That Man Bolt (1973). Fred Williamson, Byron Webster.

12 MIDNIGHT
2 **Movie:** The Sugarland Express (1974). Goldie Hawn, Ben Johnson.
9 Championship Wrestling
S **Movie:** The Brute

12:15
13 Golden Age of Television

12:20
N **Movie:** Andy Warhol's Frankenstein

1:00
4 Evening at the Improv
9 **Movie:** The Mind of Mister Soames (1970). Terrence Stamp, Robert Vaughn.
11 Easter Seal Telethon
W **Movie:** Private Lessons

1:15
5 **Movie:** They Died With Their Boots On (1941). George Raft, Ann Sheridan. The story of Custer at Little Big Horn.

1:30
S **Movie:** Quest for Fire

1:40
7 **Movie:** The Salzburg Connection (1972). Barry Newman, Anna Karina. Vacationing lawyer becomes entangled in European espionage.

1:55
H **Movie:** La Cage aux Folles II

2:00
4 To be announced

2:19
2 **Movie:** The Gambler (1974). James Caan, Lauren Hutton.

2:30
W **Movie:** I Ought to Be in Pictures

3:00
4 Mary Tyler Moore
9 **Movie:** The House That Screamed (1971). Lilli Palmer, John Moulder Brown.
11 Easter Seal Telethon

3:15
S Deadly Games

3:30
4 Here's Lucy

3:35
H HBO Magazine

4:00
4 Here's Lucy

4:21
2 **Movie:** I Will, I Will... For Now (1976). Elliot Gould, Diane Keaton.

4:30
W **Movie:** Union City

4:55
S Santana/Heart

5:00
11 Easter Seal Telethon

5:30
9 To be announced

Sun., Mar. 27

6:00
4 Sermonette
9 N.Y. Report
H **Movie:** Kill and Kill Again

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
S **Movie:** Super Fuzz

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Easter Seal Telethon

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe Presents

8:00
2 For Our Times
4 To be announced
5 Jimmy Swaggart
7 Special: The Seven Last Words
9 To be announced
13 Sesame Street (cc)
H **Movie:** The Earthling

8:30
2 Way to Go
4 Here's Lucy
7 Directions
9 Day of Discovery
S **Movie:** Young and Free

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Easter Seal Telethon
13 Mister Rodgers

9:30
4 That Teen Show
5 **Movie:** The Chinese Web (1978). Nicholas Hammond, Robert F. Simon. Spider Man performs a just deed for a Chinese politician.
9 Point of View
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
13 Great Decisions
H Figure Skating Championships
S **Movie:** The Four Seasons
W **Movie:** The Haunting of Julia

10:30
2 Public Hearing
4 First Estate
7 Entertainment This Week
9 That's the Spirit
13 Mainstream

11:00
2 Newsmakers
4 Palm Sunday With Caldean Catholics
9 Make Peace With Nature
11 Easter Seal Telethon
13 Frontline

11:15
5 **Movie:** Tarzan's Secret Treasure (1941). Johnny Weissmuller, Maureen O'Sullivan. Jungle adventure tale.

11:30
2 Face the Nation
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 NOON
2 **Basketball:** NCAA Tournament
4 News 4orum
9 Robert H. Schuller
13 The Shakespeare Plays: Henry VI, Part I
21 Antiques and Americana
H **Movie:** Kill and Kill Again
S **Movie:** Pajama Tops
W **Movie:** Quest for Fire

12:30
4 Meet the Press
5 **Movie:** Guns of the Magnificent Seven (1969). Plot to free a Mexican peasant leader from a well-guarded prison.
7 Eyewitness News Conference
21 Magic of Decorative Painting

1:00
4 Cambridge to Cairo
7 This Is the USFL
9 **Special:** The Seven Last Words
11 Easter Seal Telethon
21 Washington Week in Review

1:30
7 USFL Football
9 Easter Is
13 Live From the Met: Tannhäuser
21 Wall Street Week

2:00
4 Pop Goes the Country
9 **Movie:** Barabbas (1965). Anthony Quinn, Silvana Mangano. Lavish film version of the Lagerkvist novel.
21 Long Island Sports Network
H Strippers
S **Movie:** Dead End
W **Movie:** Tarzan

2:30
4 NBC Sports: Ringside
5 **Movie:** The Interns (1962). Telly Savalas, James MacArthur. Four young doctors reveal what's behind their medical pursuits.

3:00
11 Easter Seal Telethon
H **Movie:** Little Mo

4:00
2 **Golf:** Tournament Players Championship
4 Sportsworld
21 **Movie:** The Flying Deuces (1939). Stan Laurel, Oliver Hardy.
31 Washington Week in Review
S **Movie:** Super Fuzz
W **Movie:** Everybody Rides the Carousel

4:30
31 Lawmakers

4:45
7 Wide World of Sports

5:00
5 Kojak
9 Those Amazing Animals
11 Easter Seal Telethon
13 Tony Brown's Journal
31 Inside Washington

5:30
4 Bob Newhart
13 Firing Line
21 Sneak Previews
31 Cityscope
H **Movie:** The Earthling
W **Movie:** Alien Contamination

6:00
2 4 7 News
5 **Movie:** Claudine (1974). Diahann Carroll, James Earl Jones. Story of love between a young ghetto mother and a garbage collector.
9 Road to L.A.
21 Answer Wise
31 All About TV
S Peter and the Wolf

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching
S **Movie:** Heidi

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Rangers Close-up
11 Easter Seal Telethon
21 Inside Albany
31 Rebop
W **Movie:** Vice Squad

7:30
9 **Hockey:** Islanders vs. Pittsburgh
11 At the Movies
13 Enterprise
21 Long Island Week
31 Priorities of Black Women in the 80s
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 **Movie:** King Kong (1976). Jessica Lange, Charles Grodin.
5 Special: 1983 Salute to Rhythm and Blues
7 **TV Movie:** The Thorn Birds (1983). Richard Chamberlain, Rachel Ward. Part I (cc).
11 Wall Street Journal Report
13 Life on Earth
21 Mystery! The Limbo Connection
31 Colors
H **Movie:** Evil Under the Sun
N **Movie:** Lumiere
S **Movie:** The Four Seasons

8:30
2 Gloria
11 Lawrence Welk
31 Burglar Proofing

9:00
2 Jeffersons
13 Masterpiece Theatre: Drake's Venture
21 **Movie:** Catherine the Great (1934). Elizabeth Bergner, Douglas Fairbanks.
31 Amanecer
W **Movie:** Quest for Fire

9:30
2 Bob Newhart
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
31 Ballet Hispanico
H Robin Williams
N **Movie:** Lenny
S Gallagher

10:30
5 Sports Extra
11 From the Editor's Desk
31 Searching Special

11:00
2 4 7 News
5 Off the Set
9 World Relief Special
11 Odd Couple
13 Matinee at the Bijou
S Loving Friends and Perfect Couples
W **Movie:** Tattoo

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
H **Movie:** Kill and Kill Again
S A New Day in Eden

11:45
2 Sports Update
4 **Movie:** The Secrets of the Bermuda Triangle (1983).
7 Sports Special

12 MIDNIGHT
2 **Movie:** The Little House on the Prairie (1974). Michael Landon, Karen Grassle.
7 **Movie:** Code Name—Minus One (1976). Ben Murphy, Katherine Crawford.
9 **Movie:** A Flea in Her Ear (1968). Rex Harrison, Rachel Roberts. An English lawyer pursues women, with varying results.
11 Larry King
N **Movie:** Wise Blood
S **Movie:** A Little Sex

1:00
W Best of Floyd

1:10
H Five American Guns

1:30
5 Moneyworks
11 News

1:40
S **Movie:** Funeral Home

1:45
4 Mary Tyler Moore

2:00
2 News
7 **Movie:** Murph the Surf (1975). Robert Conrad, Donna Mills. Two beach bums steal a 564-carat jewel.
9 Psychic Phenomena
11 It's Your Business

2:10
H **Movie:** The Amateur

2:15
4 Positively Black

2:30
11 **Movie:** Darling (1965). Julie Christie, Dirk Bogarde. After several unsatisfactory relationships, a young woman becomes the wife of an Italian noble.

2:45
4 First Estate

3:00
9 **Movie:** Kashmiri Run (1969). Pernell Roberts, Alexandra Bastado. Trouble in Tibet.

3:15
4 News
S Gallagher

4:05
H **Movie:** The Final Conflict

4:25
S **Movie:** Pajama Tops

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
9 Morning Stretch
11 News

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. **(I)** AE, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. *Washington bade farewell to* his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. *Dress opt. Roman-Italian.* Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American *nouvelle cuisine. Spcls: warm salad of lobster tomalle* with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. *Regional American. Res. nec.* B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish tofu, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., (787-1110). **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE. CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani sytle. *Res. sug. Tea & sandwiches* Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à *la Scandinave, entrecôte Veneziana, roast duckling* with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. *Spanish. Spcls: assorted seafood* with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce.

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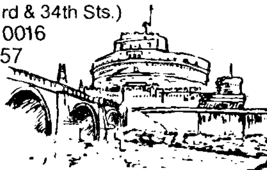

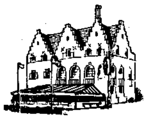

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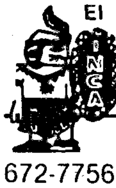

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RESTAURANT DIRECTORY

Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon. -Fri. 11:45 -2:45. D Mon.-Sat. 5:30-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

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43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

***IL RIGOLETTO*—232 E. 53rd St.,** 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scal-

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lops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de vaau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

OAK IN JANG—47 E. 46th St., 688-2365. Dress opt. Korean. Spcls: ginghiskan, kalbi, pulkobi. Res. nec. Open daily noon-10:30. Private parties. **(I-M)** AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L

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Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777 Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V

CELESTIAL EMPIRE—144 W. 46th St., 869-9183 Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux *chanterelles*. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bour-

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LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music

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daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)**
AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)**
AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of *onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4* p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)**
AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)**
AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)**
AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)**
AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)**
AE, DC.

1573 A SEAFOOD CAFE—1573 York Ave., bet. 83rd-84th Sts., 535-5454. Dress opt. French-Nouvelle Seafood. Spcls: warmed fresh oysters with seaweed puree, roulade of sole with anise butter, poached sea-bass chinois with sake black beans & fresh ginger, poached shrimp & scallop wafers in herbed red pepper puree. Res. sug. D daily 6-11. Br Sun. noon-4. **(M)** AE.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)**
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LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed Dungeness crab, noisette of veal, poached sea scallops with seasonal vegetables, terrine of sweetbread with orange, hazelnut buttercream cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

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JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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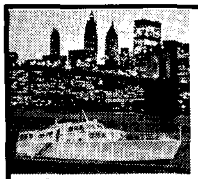

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Touch Of Class—Bright, trim, pretty, redhead, widow, hates single scene. Secure, intelligent, attractive man, 50's young. Photo, phone, NYM Box 1832.

Attractive Redhead Woman—35, NYC resident seeks single, professional, intelligent, classy, white male 35-45. Recent photo with reply: NYM Box 1729.

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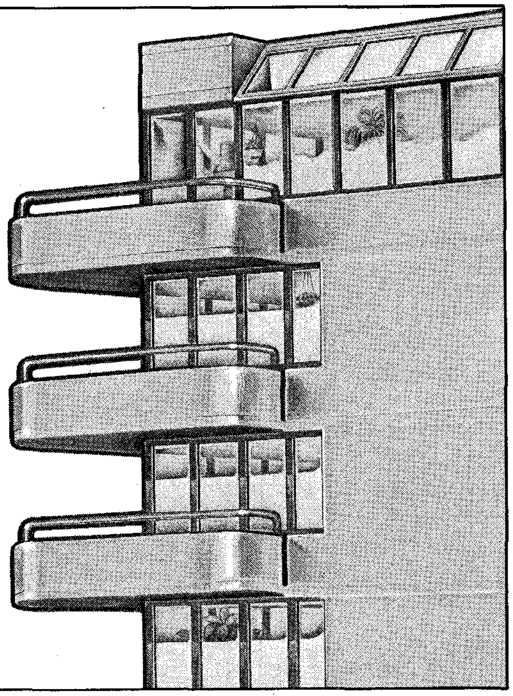

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NEW YORK

15TH ANNIVERSARY ISSUE
ON APRIL 18TH,
WE'RE MAKING A BIG ISSUE OUT OF OUR FIFTEENTH BIRTHDAY.

At *New York Magazine* we're celebrating our fifteenth birthday by celebrating the city we're named for.

In our April 18th issue, Pete Hamill, Marie Brenner, Michael Daly, Julie Baumgold, Nicholas Pileggi, Michael Kramer, Jenny Allen, and Tony Schwartz join a dozen of the world's greatest photographers to capture "A Day in the Life of New York," an unforgettable portrait of twenty-four hours in the life of New York City.

What's more, this souvenir issue will also contain a retrospective salute to *New York Magazine's* first fifteen years.

Our April 18th birthday issue, "A Day in the Life of New York," is on sale April 11th.

Make sure you have your classified ad scheduled in this memorable issue. Call 880-0732 for details.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 471

BY MARY ANN MADDEN

HAPPY ANNIVERSARY
15th

THE FIGHT TO SAVE TRUMP TOWER

Best Butts—Nat Sherman, tobacconist extraordinaire

FASHION/New for Spring: the cachet of baby colors in bullet-proof purses to wear and to shoot

THE STRANGE LIFE AND DEATH OF ESTELLA *(How to Have Beautiful Knees in 30 Days)* **LAPRONG**

We Sell Ma Bell-Non-Bell As Well! A Guide to Buying (Not Renting) Your Telephone

Theater/**Eine Kleine Knock Musik**—Mozart Conducted Like a Séance

Above, self-parody. To prepare for *New York* Magazine's imminent fifteenth anniversary, competitors are invited to invent the title (and, if you wish, a brief description) of typical articles, or the lead line for a regular department in our beloved journal.

Results of Competition 468, in which you were asked for samples of modern malapropisms.

Report: Repeats: It takes two to tangle. The cat before the horse. The windshield factor. A cockeyed octopus. Don't upset the apricot. He looks like death worn over. Marry in haste, repeat at leisure. A wolf in cheap clothing. Easy as bumping off a log. Cutting off your nose despite your face. Hell hath no fury like a woman's corns. Frankly, Medea, I don't give a damn. Water under the dam. On tender hooks. In a pig's sty. A fool and his money are soon partied. He who hesitates is last. Let the chimps fall where they may. Very close veins. It cost a nominal leg. Stand beside her, and guide her/ Through the night with a light from a bulb. While some entries seemed very like Near-Misses, others could readily pass for Change- or Drop-a-Letter. And some were in the pot nine days old. What appealed most, as always, was the sound of Selma. The aunt, not the city.

First Prizes of two-year subscriptions to "New York" to:

The miracle of the loads of fishes.
Margarita R. Levin, N.Y.C.

NBC News ratings have improved since they changed the floor mat.
Bill Beck, East Orange, N.J.

How sharper than a servant's tooth . . .
E. Rubinstein, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Long ago, half of Europe was wiped out by the blue-bonnet plague.
Norton Bramesco, N.Y.C.

And then there's Jordan's King who's insane.
Peter Kulkin, Brooklyn

You're beautiful when you're hungry.
B. Barn, Roseville, Calif.

And Honorable Mention to:

I need that like I need a cold in the head.
Carl Wolfson, Albany, N.Y.

He was nothing to ride home about.
M. Theresa Schommer, Daytona Beach, Fla.

This movie is not for the screamish.
David English, Somerville, Mass.

For it was Mary, Mary, long before the fashion game.
Steve Morgan, Springfield, Va.

The car went by at Great Neck speed.
Diane Silverman, Bellerose, N.Y.

It's a blessing in the skies.
David Klein, East Brunswick, N.J.

I needed to release all my bent-up emotions.
Dave Felmet, Dayton, Ohio

En garde we trust.
Paul Oratofsky, N.Y.C.

If at first you don't succeed, why try again.
Jim-Bob Williams, N.Y.C.

I was scared out of my wit's end.
Bob Dews, Edison, Ga.

I'm not a fly of the night.
M. Kassenoff, Toms River, N.J.

Never lick a gift horse in the mouth.
Brian Bracey, Burke, Va.

So what's your autobiography about?
Brandt Wilkins, N.Y.C.

Barefoot boy with shiksa tan.
Susan Gottlieb, McLean, Va.

This is my last willing testament.
Gaby LeMay, N.Y.C.

She looks like the cat that hates the canary.
Tom Morrow, N.Y.C.

Schubert's B-Minus Symphony
Skip Livingston, Hopewell, N.J.

Man cannot live buying bread alone.
Daniel Quirini, Greenville, R.I.

If it were a snake it would have shot you.
Molly Yonderhill, N.Y.C.

It's the dawn of a new error.
Liz LeMay, N.Y.C.

Music of the spears.
Scott Porter, Madison, N.J.

What fools these models be.
Paul Giordano, Florence, Ala.

I thought you were my friend, but I hear you've been biting my back.
Gingi Harris, Pennsyburg, Ohio

It always ceases to amaze me.
Miriam Blaufus, Oakland, Calif.

It's always darkest before the storm.
Steven R. Heyman, Laramie, Wyo.

That woman had unmedicated gall.
Cathy Staff, Plymouth, Mass.

He's out of sight and out of his mind.
Elsie Angell, Greenville, R.I.

A media blintz.
Sara Katsh, Denver, Colo.

. . . and they ate with a rinseable spoon.
Joyce Terner, N.Y.C.

You can get it for a song and a dance.
Rose Felmet, Dayton, Ohio

'Twas brillig and the slimy toads . . .
L. Soth, Northfield, Minn.

She's laughing down her nose at us.
M. Luneau, Terre Haute, Ind.

That's a horse of another collar.
Chris Doyle, Burke, Va.

No man is in nylon.
L. Komishane, Elizabeth, N.J.

Norman is in Ireland.
Paul Levine, Phoenix, Ariz.
similarly: *Cindy Strite, Washington, D.C.*

How mutt is that doggie in the window?
Elisa Robinson, Bayside, N.Y.

They call it P.M.S.—the Pre-Minstrel Syndrome.
Debbie Bennett, N.Y.C.

Many Jews hang masseuses from their doors.
Linda Giordano, Florence, Ala.

Up and Adam.
Linda F. Breeds, Queens

Mary had a little lamb/ Its fleas were white as snow.
Dorothy J. Baker, Livingston, N.J.

The Vodka Boatman
Rita Wolfson, Spring Valley, N.Y.

Love makes the whirl go 'round.
Donna Stonebraker, Somerset, N.J.

Let's go see *Amadeus of God.*
Georgia Creighton, N.Y.C.

She's a member of Plant Parenthood.
Stephen B. Yohalem, N.Y.C.

He's got them eating out of his back pocket.
Mait McNamara, Old Lyme, Conn.

That Broadway show had nudal frontity.
K. Bottke, Fort Lauderdale, Fla.

Fettuccine Alfresco.
Bob Tymann, Voorheesville, N.Y.

We'll live off the fat of the lamb.
Bob Buege, Greenfield, Wis.

We're being handed a blanket check.
Bill Jaker, Morgantown, W. Va.

Ask a fool a question, get a foolish answer.
Roger A. Bender, Fairfield, Conn.

She always goes right for the juggler.
Stephen Pearlman, Los Angeles, Calif.

When things get tough, the tough get things.
Mark O'Donnell, N.Y.C.

He's as cruel as a cucumber.
Marilyn Crystal, Scarsdale, N.Y.

Half a loafer's better than none.
Casper Morgan, Springfield, Va.

Tomorrow is a red-leather day.
Mel Seacat, N.Y.C.

As I live and breed.
Amy Hollowbush, Fleetwood, Pa.

He's going to hell in a handbag.
John Hofer, Southboro, Mass.

What he says should not be edged in stone.
Paul D. Rheingold, Rye, N.Y.

Politically, they were at locker heads.
Wendy Gottlieb, McLean, Va.

My nephew makes a mess like a bull in China shopping.
Ben Risenblatt, Floral Park, N.Y.

I really like Mike Wallace of 60/60.
Bob Wiener, Kew Gardens Hills, N.Y.

Everything's hunky-dokey.
Jill Wasserman, Waterford, Conn.

Do unto others as you would have them do under you.
John Moriarty, Kansas City, Mo.

I'll be a monkey's ankle.
Lilah Baynor, Lake Leelanau, Mich.

A leopard cannot change his spats.
Ethel Strainchamps, Springfield, Mo.

Better safe than never.
George Kalogerakis, N.Y.C.

Beware jealousy, the green-eyed mobster.
Murry Harris, White Plains, N.Y.

He's in a fine fettle of fish.
Lori Martinson, Wheaton, Md.

Mel Tormé, the velvet frog.
Rita Donovan, Dubuque, Iowa

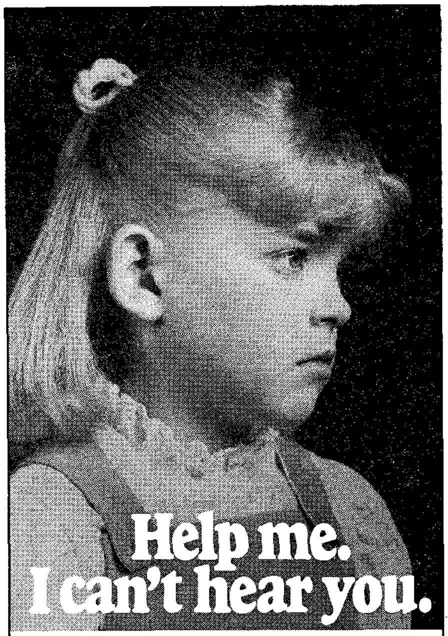
Castro has spread cubism in Latin America.
John Clifton, N.Y.C.

He suffered the pangs of unrequired love.
Oliver M. Neshamkin, M.D., N.Y.C.

A washed pot never boils.
Floy W. Matthews, Rockville, Ind.

Nothing is certain but debt and taxes.
Karen Shulman, Amherst, Mass.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 471, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 9 issue. Out-of-town postmarks are given three days' grace.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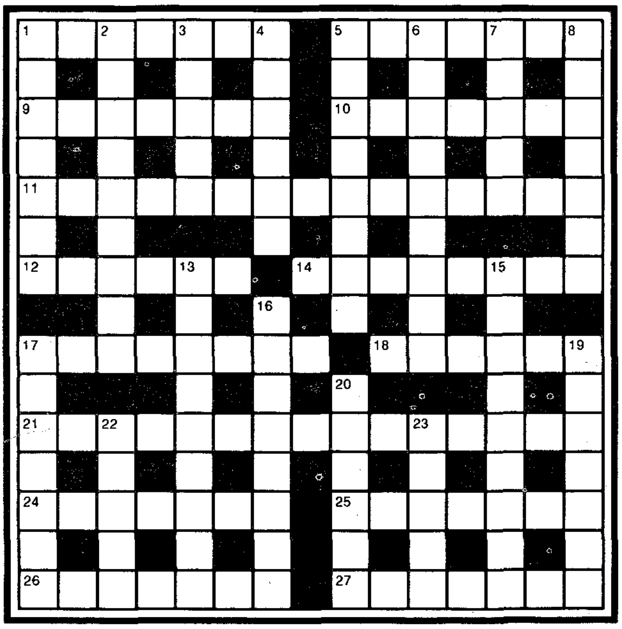
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Catty type sounds dishonest (7)
5 Aching for father - almost as completely as possible! (7)
9 The straight lines of authoritative decisions? (7)
10 Over-tipped, in a manner of speaking? (7)
11 There's easy profit in yonder pool for me. (5, 3, 3, 4)
12 Its endless role is, unusually, simply to hang about! (6)
14 A group of musicians with boy wandering in deserts. (8)
17 Gifts used as exhibits. (8)
18 Soldier given a challenging assignment. (6)
21 Nine wasps eat a mess and an extra element - making all of it really spick and span. (2, 4, 2, 1, 3, 3)
24 A legend, even in arrest! (7)
25 Rustling noise in the fold. (7)
26 Kissed and cuddled - gave an easy catch! (7)
27 Popularity charts lead to rebukes. (7)



Down

1 An animal gets the hump walking round the artist! How sweet! (7)
2 For instance, one way to take in mineral for the plant . . . (9)
3 . . . and this is descriptive of that mineral. (5)
4 He's a heavyweight from a London suburb. (6)
5 Favourite sparetime activity of the animal-lover. (3, 5)
6 Opposition measure on the circuit that is catching the parliamentarian on the hop. (9)
7 Writing material made of oil. (5)
8 The way up on board in one game. (7)
13 Peerage gained as a result of architect's work? (9)
15 Completely candid verdict of the umpire, quite audible. (9)
16 Tense - that's not natural. (8)
17 Can press endlessly perhaps - struts around as a result. (7)
19 Baseball types not from the South! (7)
20 Red can suit this performer. (6)
22 It's no more the slang of the first world war to take a snooze wearing rings. (5)
23 Survive a late one on the street. (5)

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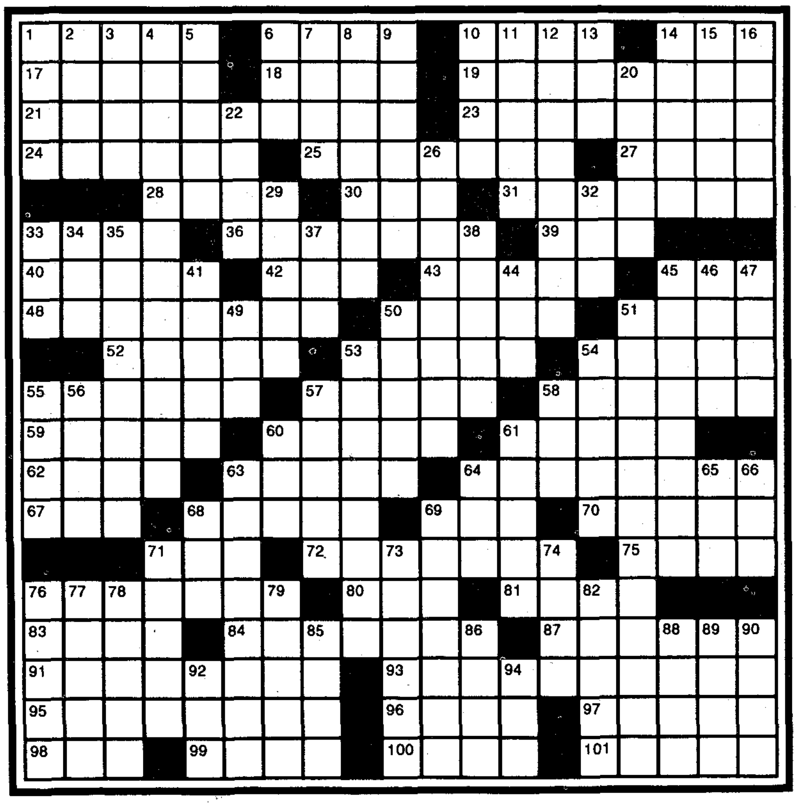
‘NEW YORK THEATERS’: CUE CROSSWORD/By Maura B. Jacobson

Across

1 Eats away at
6 Puerto ——
10 Length times width
14 Put 2 and 2 together
17 Eaglet's home
18 Lyricist Sammy
19 “Children of a Lesser God” played here
21 Showplace for “Dolly”
23 Stage for “The Music Man”
24 Nebraska river
25 Derring-do
27 Scrabble piece
28 Eternities
30 Caucho tree
31 Thesaurus entry
33 Short form, short form
36 See “A Chorus Line” here
39 Ending for cash or front
40 Sizeable
42 Harvest goddess
43 Pitcher's place
45 Harper, to friends
48 Brings up (a subject)
50 Medieval village
51 “—— Kleine Nachtmusik”
52 “—— long, life is short”
53 Cosmetic for the pale
54 Reynolds, et al.
55 Jockey's command
57 Theater of “The Elephant Man”
58 One of the Smiths
59 Was a regatta participant
60 Exhibit embarrassment
61 First-generation Japanese
62 —— even keel
63 Dracula's title
64 Georgia's oldest city
67 The Great White ——
68 Misers do it
69 —— Tin Tin
70 Olivier's second
71 Fie!
72 Where “Johnny Belinda” opened
75 Hippocratic, e.g.
76 Demanded as due
80 Word with stick or service
81 Abba of Israel
83 Gangplank
84 Thinks it best
87 Acid salt
91 Theater the Fiddler played
93 Arthur Hammerstein's theater, today
95 Where “Hair” was done
96 Be a vagabond
97 High-class
98 Key's second word
99 Snick's partner
100 Russ. units
101 Shoemaker's helpers

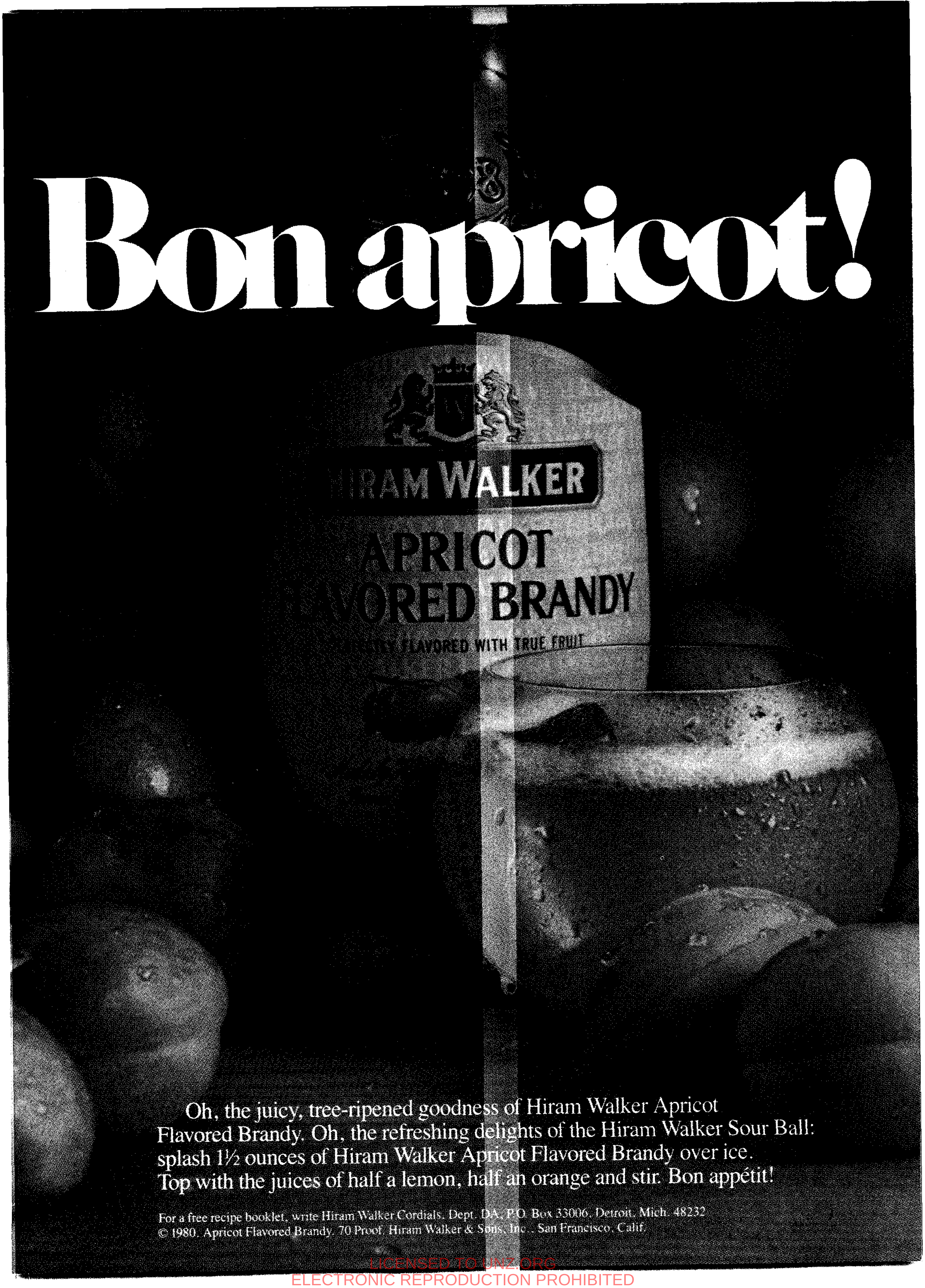
Down

1 Reaction at a horror movie
2 Patricia of films
3 Song for Scotto
4 “Cats” house
5 Scuffle
6 N.Y. skyline monogram
7 One short syllable, one long
8 Angelic figures
9 Marked down
10 Artist —— -Tadema
11 Certain map lines
12 Relishing
13 Have another birthday
14 Be a member of the cast of
15 Matter-of-factly
16 Ten: Lat.
20 —— Place Theatre
22 Actress Salome
26 Martini ingredient
29 Loafers and clodhoppers
32 Stephen Foster's “Old Uncle ——”
33 White vestment
34 Musical measure
35 “Evita” theater
37 Elevator buttons
38 Hard to chew
41 Anatomically outward
44 Actress Mary of “Look Back in Anger”
45 Formerly the ANTA
46 Opposed
47 —— majesty
49 Between waist and thigh
50 Push from below
51 Playhouse of “A Thousand Clowns”
53 Circular windows
54 Kind of metabolism
55 Branch out
56 College in New Rochelle
57 Complimentary quote
58 Twice DII
60 Feathery scarf
61 John —— Garner
63 Stick-togetherness
64 Family nickname
65 Actor's rep.
66 L.B.J.'s V.P.
68 Histrionic thespian
69 Fast European trains
71 Chemist's tube
73 Permanent cons
74 Coin for Socrates
76 Cradles' kin
77 Keats poem
78 Well enough
79 “The Wreck of the Mary ——”
82 French lane
85 End of a Confederate signature
86 Anastasia's father
88 Tel ——
89 London gallery
90 Chemical suffixes
92 “6 —— Riv Vu”
94 Draftee's program, for short



PBS 1515

Solutions to last week's puzzles appear on page 130.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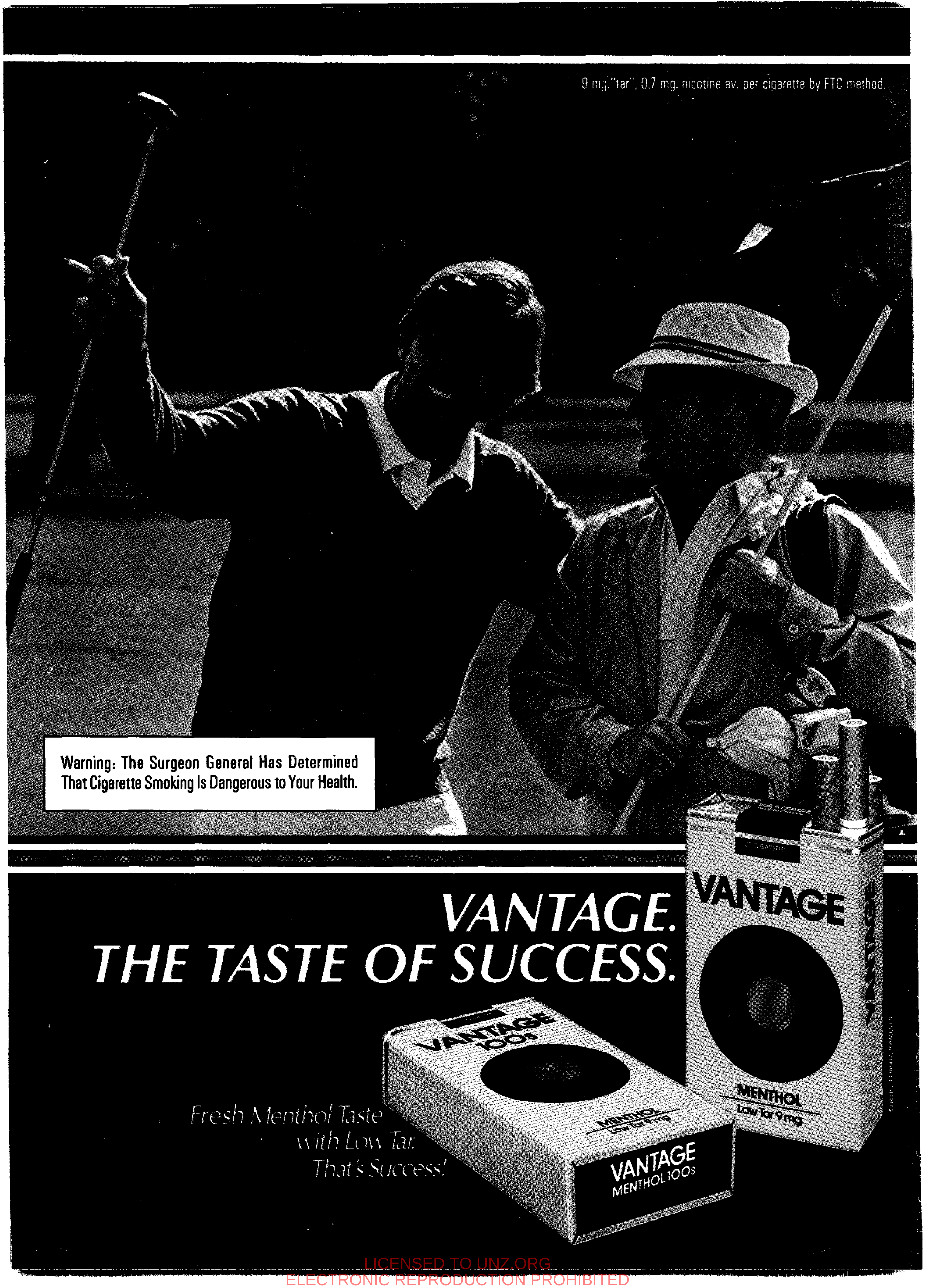
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